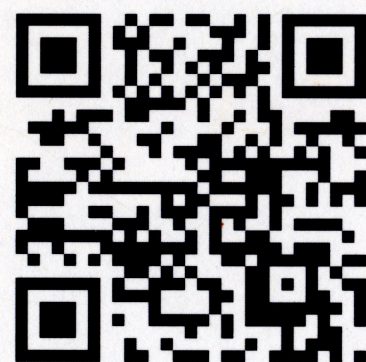
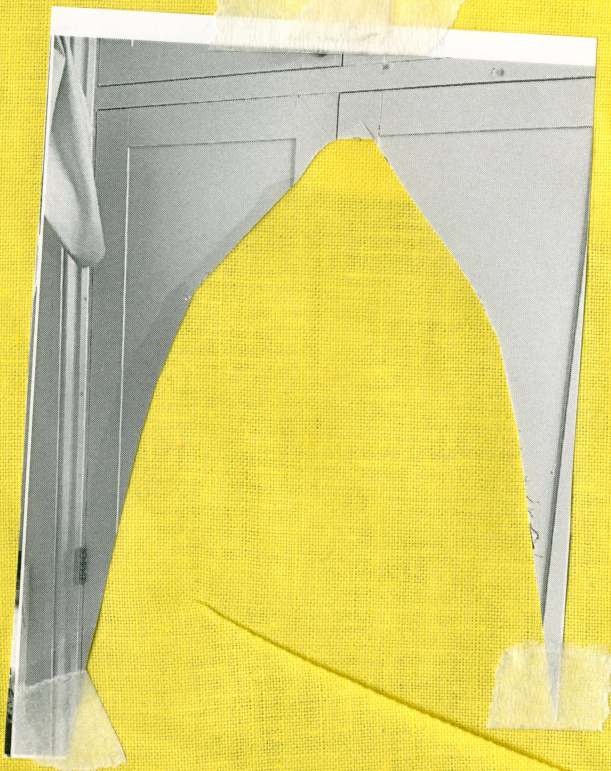


alluz

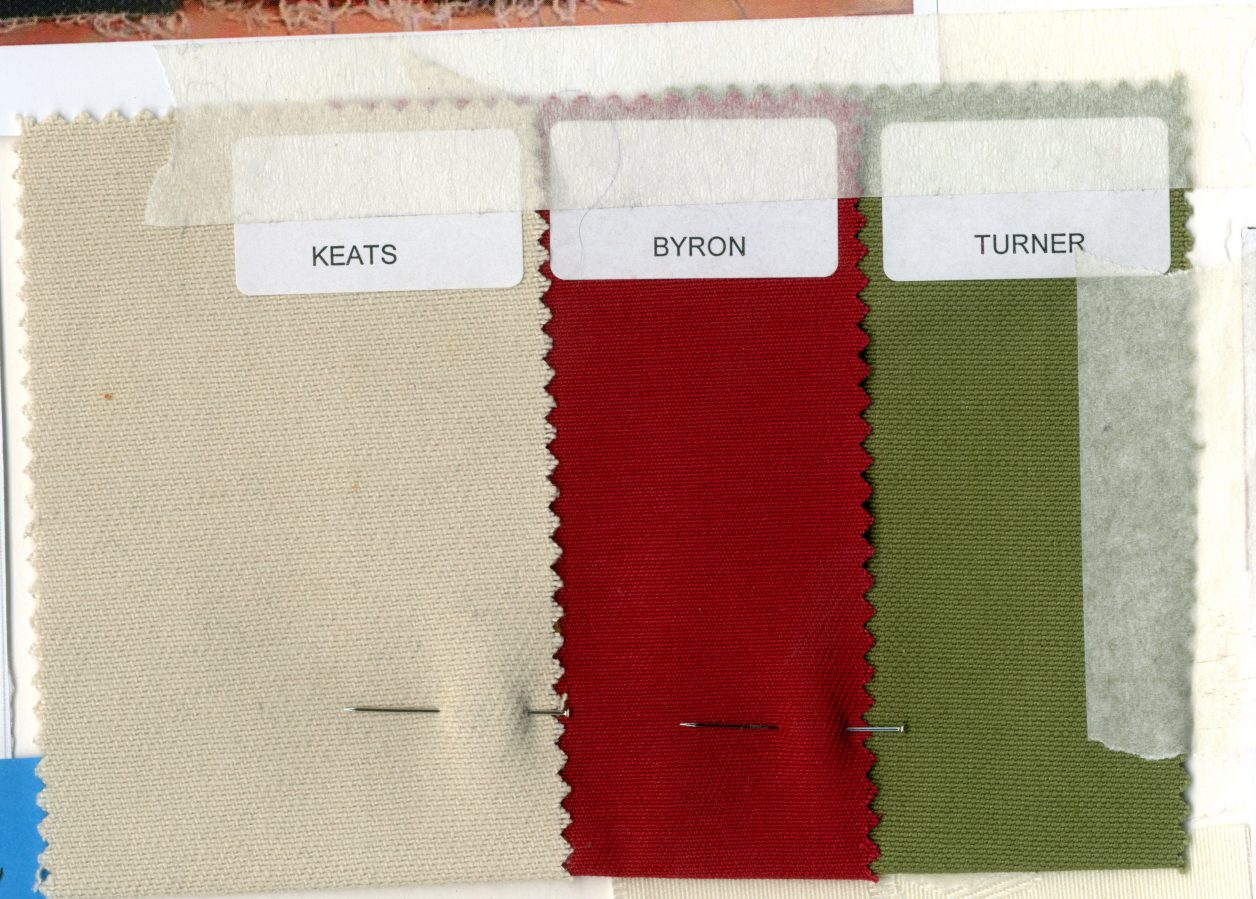
luca goldsmith
22037300



scan to listen



ANDALUS COLOURS
+ FABRICS

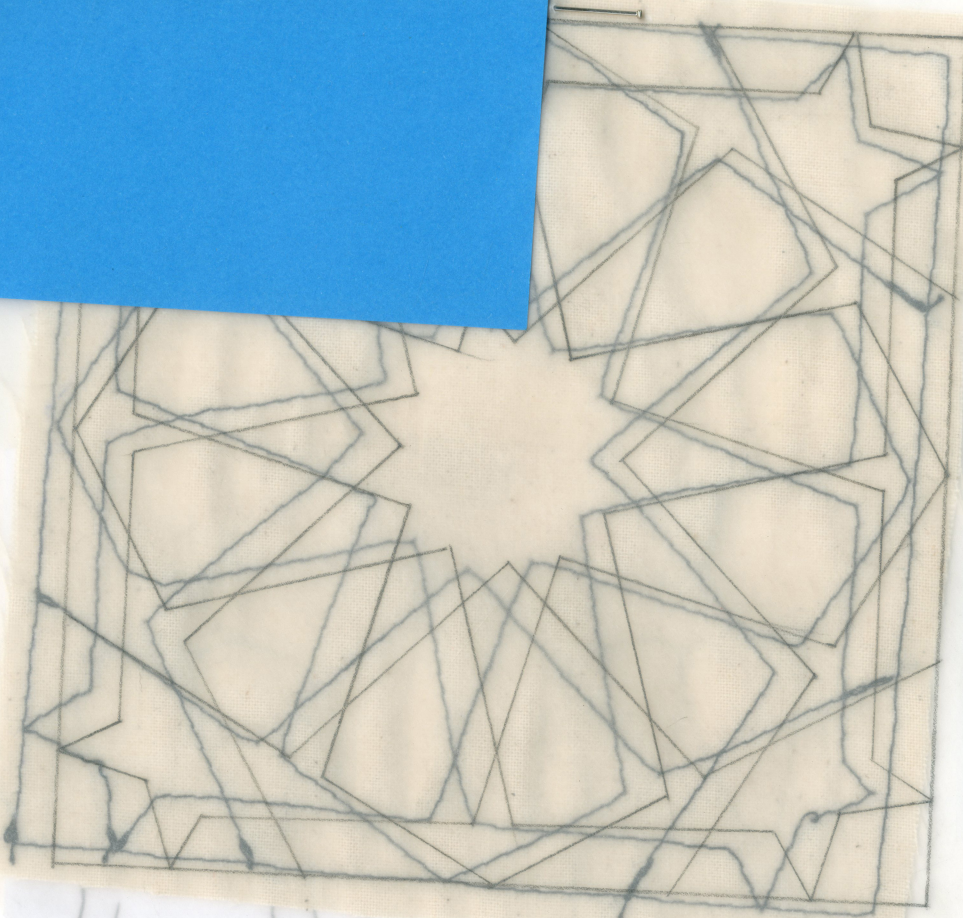


Include blue + red
ventile samples
Royal + light

Yellow as Δ
white with a memory
-landscape.
variations of yellow
too (Keats).



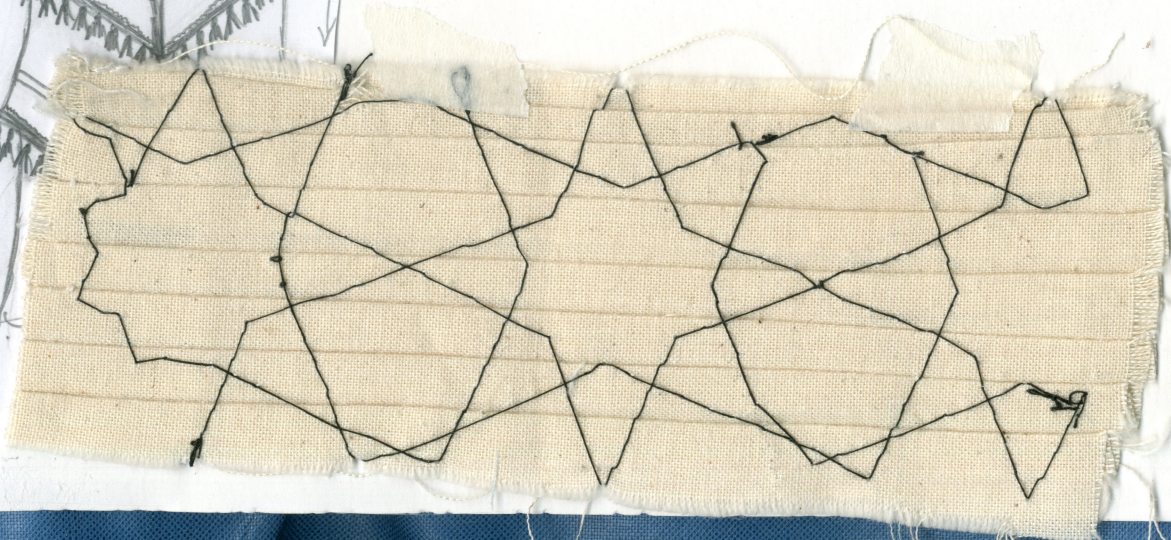
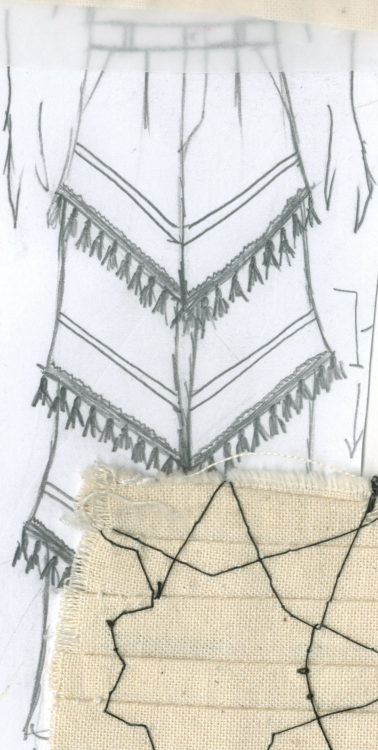
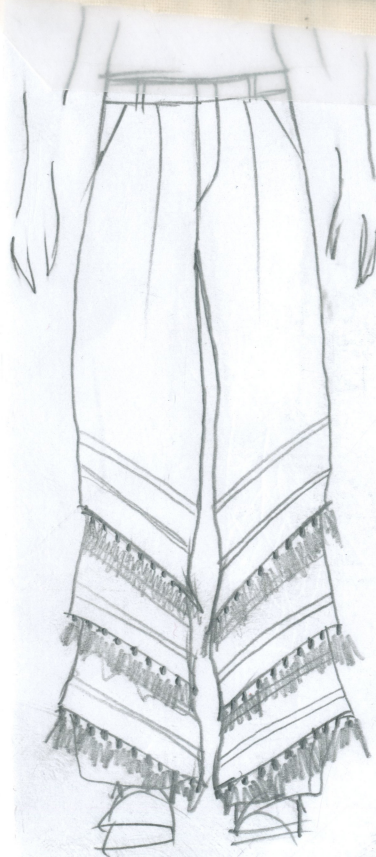
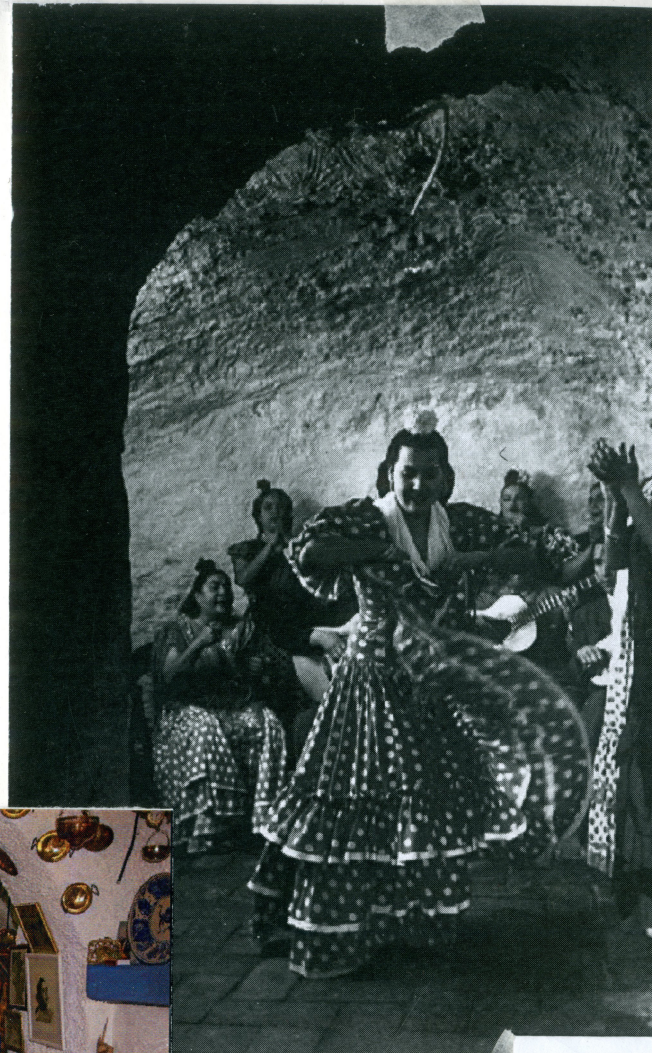
Primarily Gitano + Arabesque.

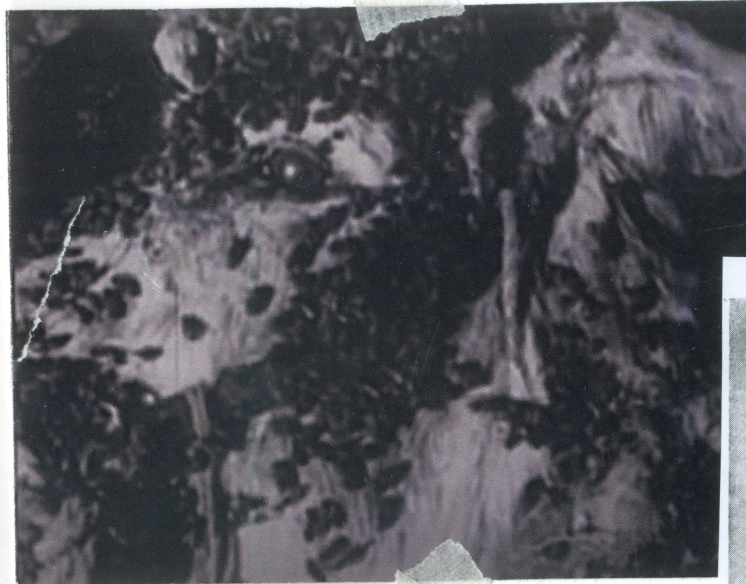
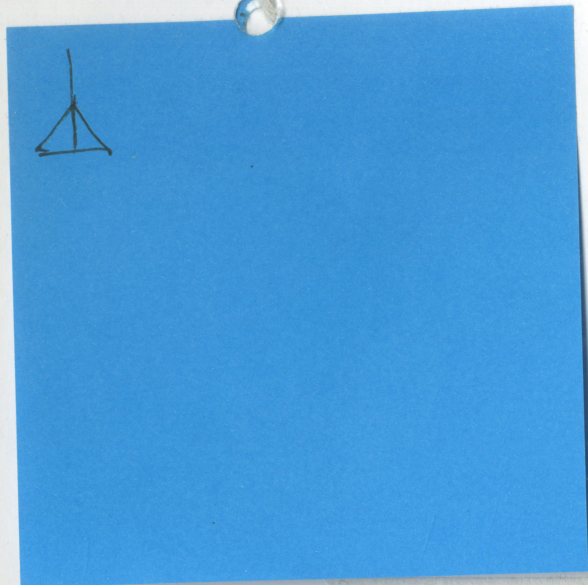


Use drill fabrics

Contrasting fabrics for edges.

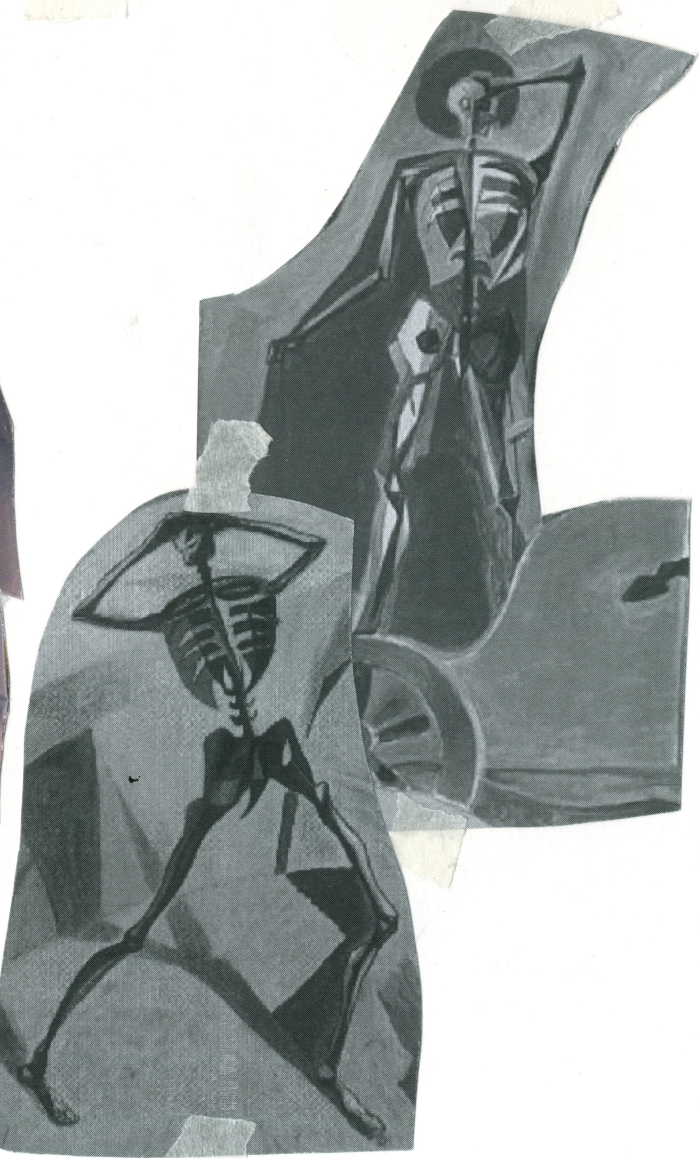
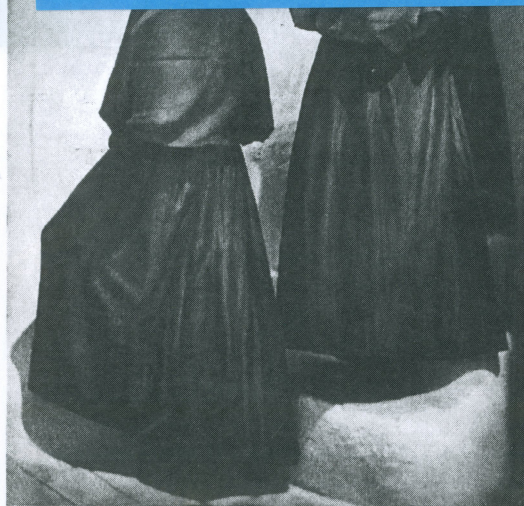
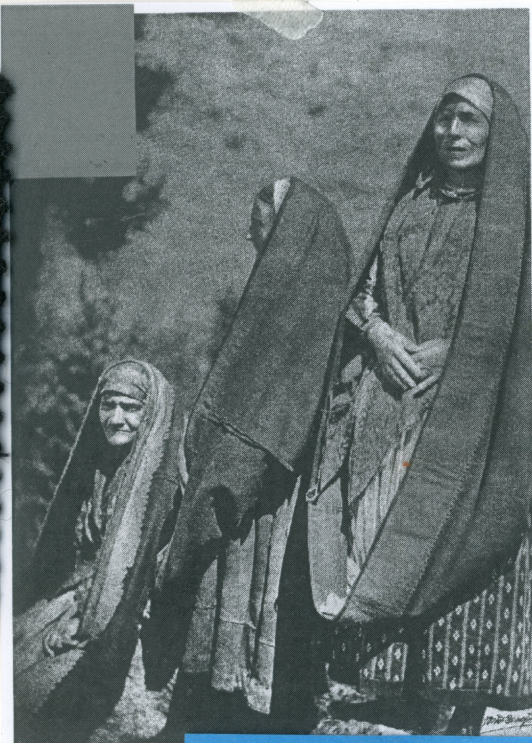
Look at tassel substitute
Use Arabesque geometry
stitched into accent contrast
fabric.





Mañana no nã go:
otro será el verdadero
Y no seré más allá
de quien quiera su recuerdo

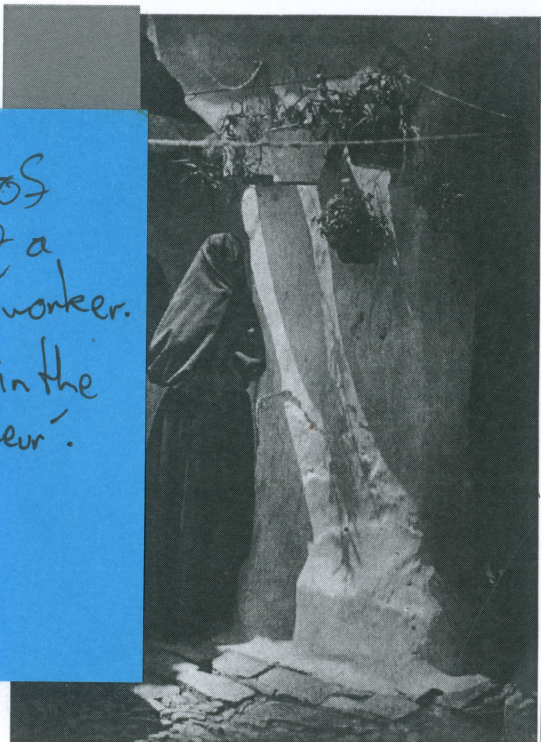
-Miguel Hernandez



Also look at drills.
To build ^{heavy} structure.

Draping w/ >
drill for
volume.

Surrealist depictions of
campesinos. Idea of a
struggling 'disposable' worker.
Already a dead human in the
eyes of the 'entrepreneur'.



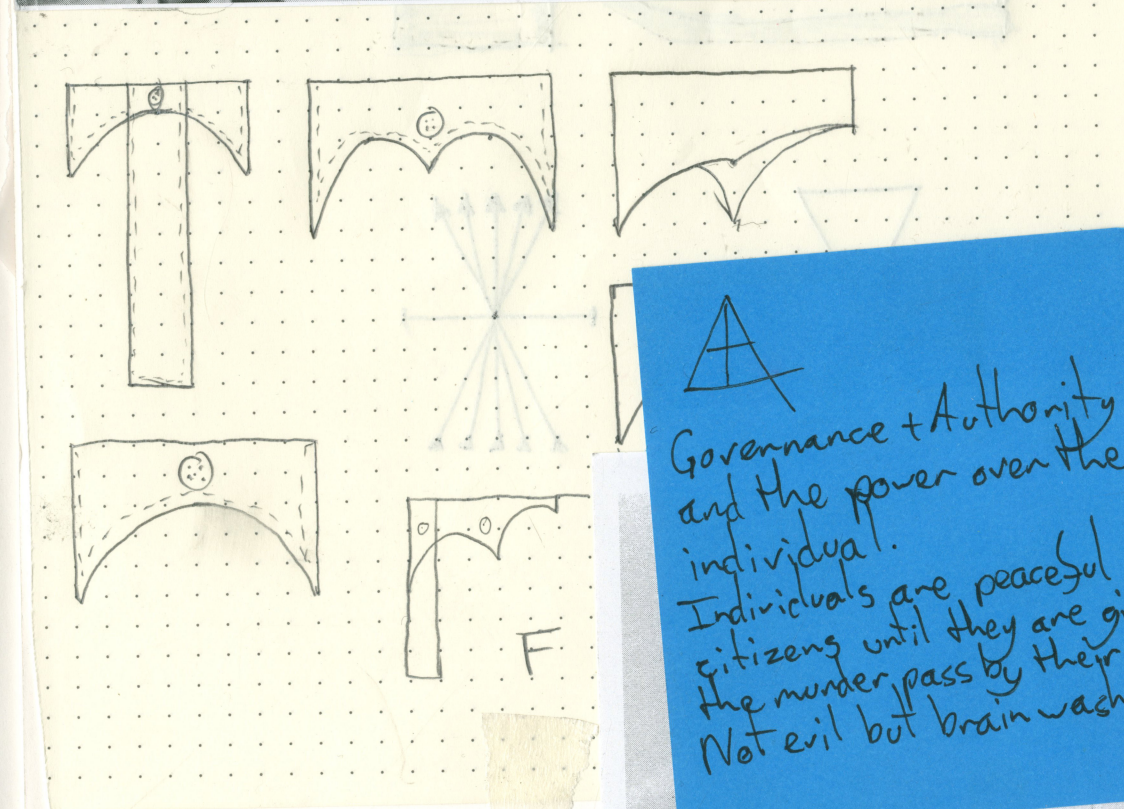
Andalucía
Callejuela desde un patio a la Puente (Cádiz), circa 1930-1936 (óleo en cartón, 41 x 30,2 cm)

FRANQUISTAS:

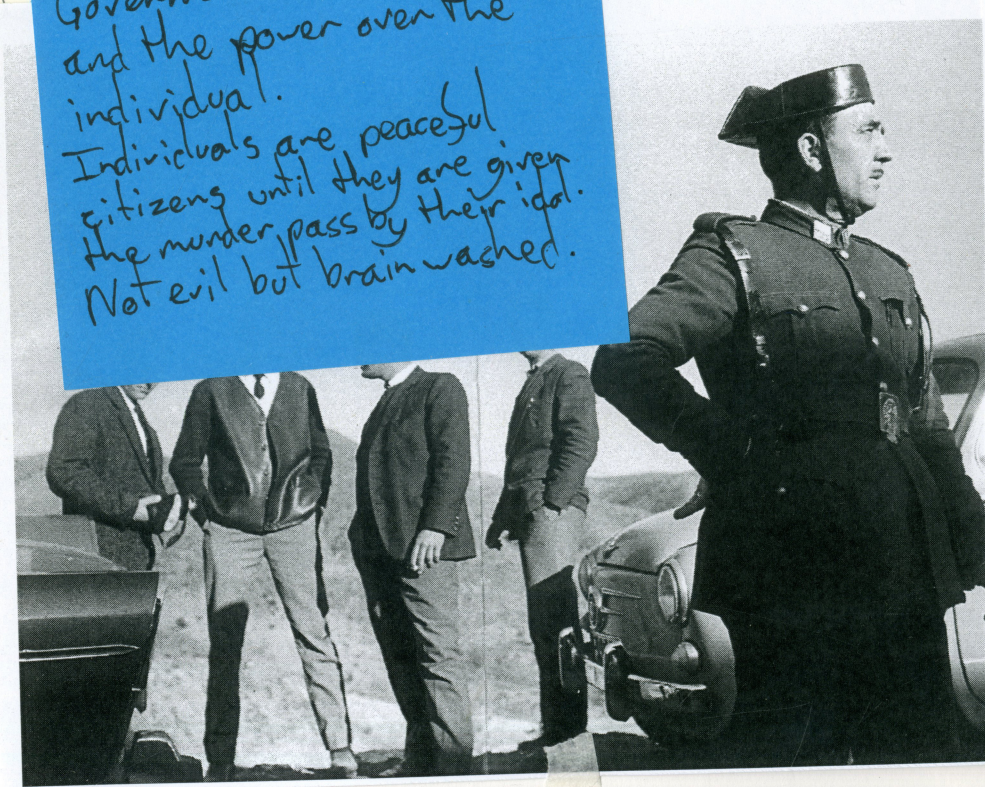
Cre-



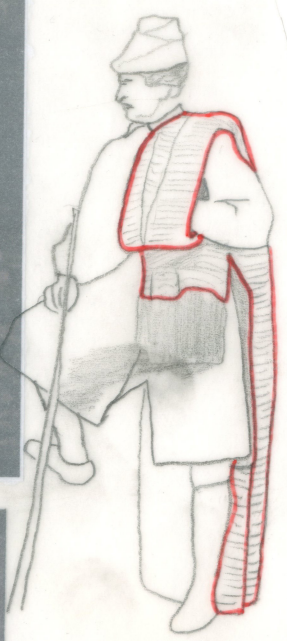
Los caballos negros son
Las herraduras son negras
Sobre las capas relucen
manchas de tinta y de cera.
Tienen, por eso no lloran,
de plomo las calaveras.
Con el alma de charol
vienen por la carretena
-García Lorca.



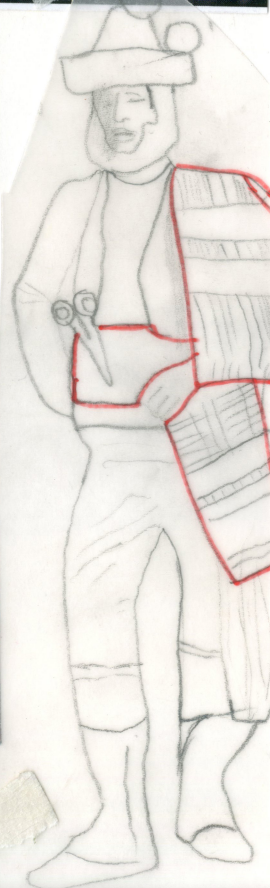
Governance + Authority
and the power over the
individual.
Individuals are peaceful
citizens until they are given
the murder pass by their idol.
Not evil but brain washed.



ANDALUCIAN MENSWEAR.

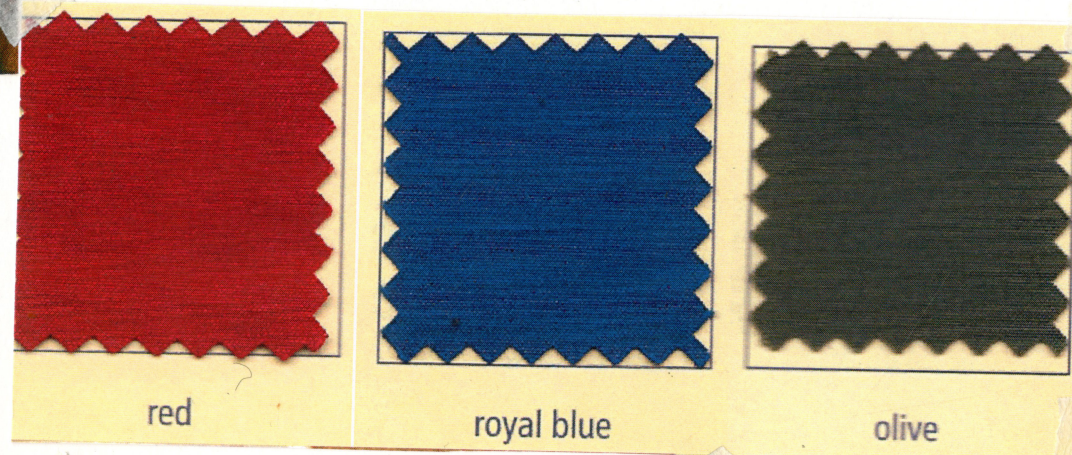


Look at shoulder drops
When campeiros went
Goraging, sacks were worn
on shoulders.
Wealthier individuals, still working
class, would drape local Gabrinos
for solidarity.



Núm. 2.283. Granada. El Principe de los Jitanos. Garzón, fotóg.





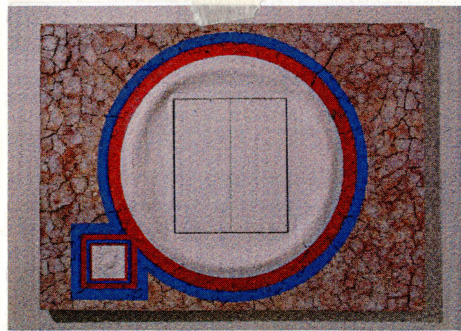
LANDSCAPE WORKER
DEPICTIONS IN SURREALIST
ART.
TOP 4 are Andalusia



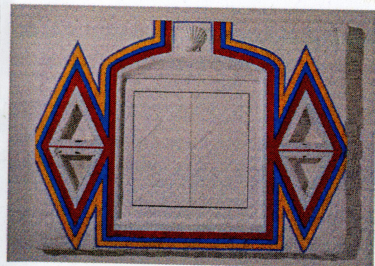
Pull colours + form.
↳ embed surrealism
principles + features.
into design.
Abstract struggle ~~through~~ through
anatomy depictions + ~~geo~~
geometric form.



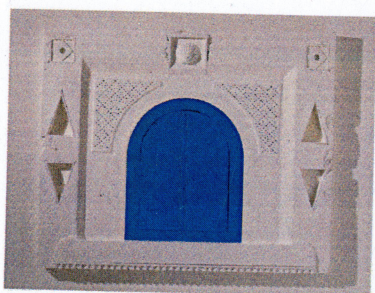
Fiesta No II 2001
Mixed media
69.5 x 61 cms / 27 x 24 ins



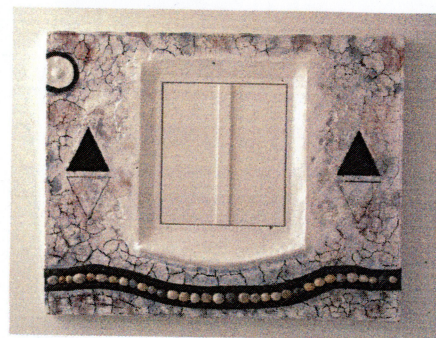
Road to Santiago No II 2001
Mixed media
91.5 x 122 cms / 36 x 48 ins



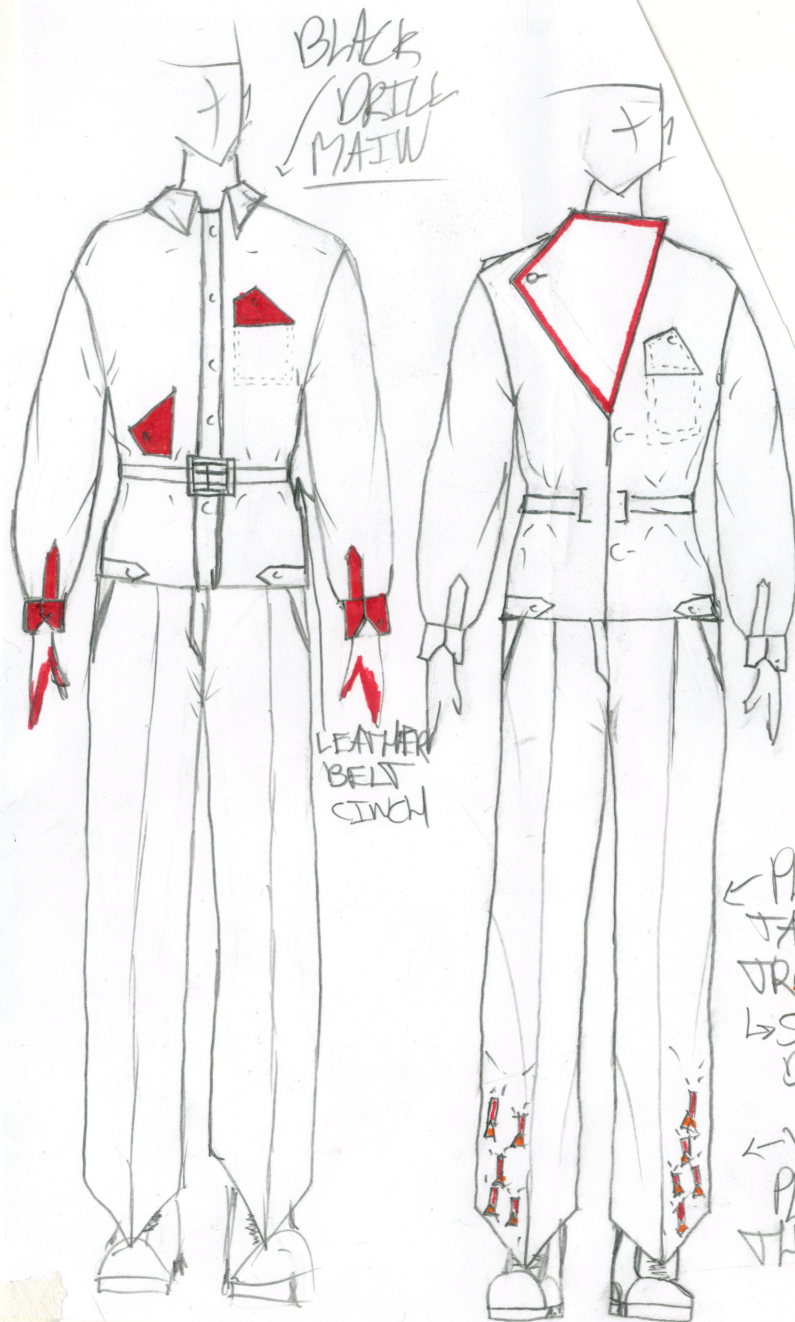
Road to Santiago No III 2001
Mixed media
93 x 124.5 cms / 36 x 49 ins



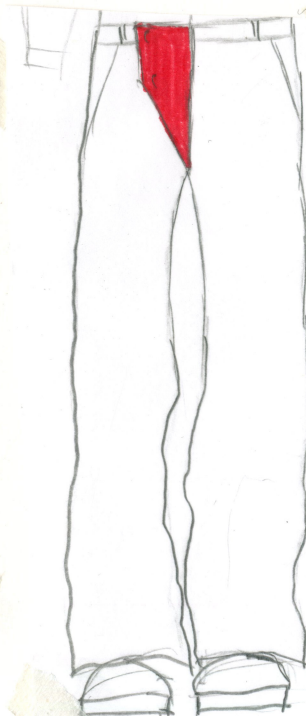
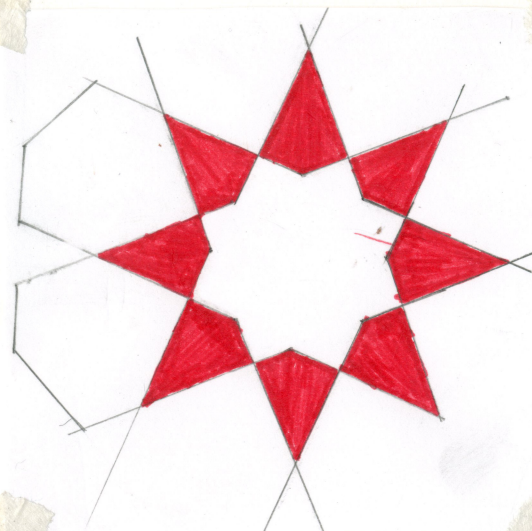
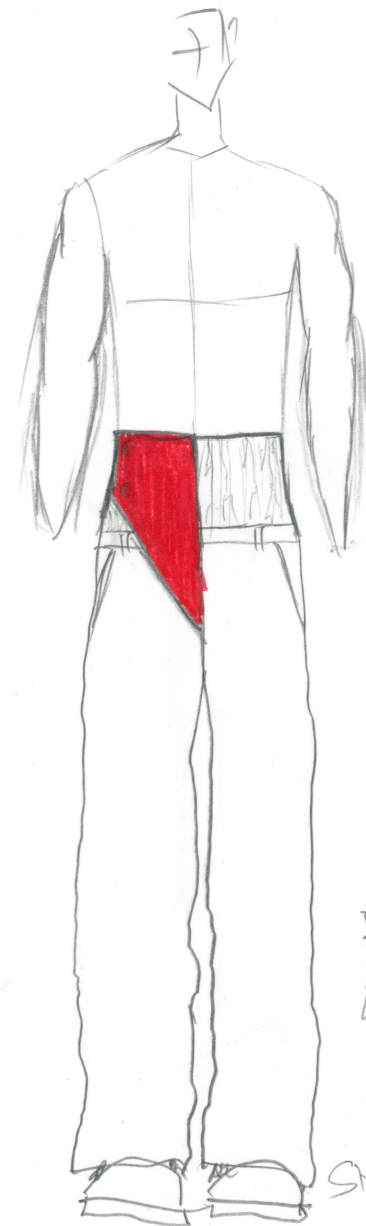
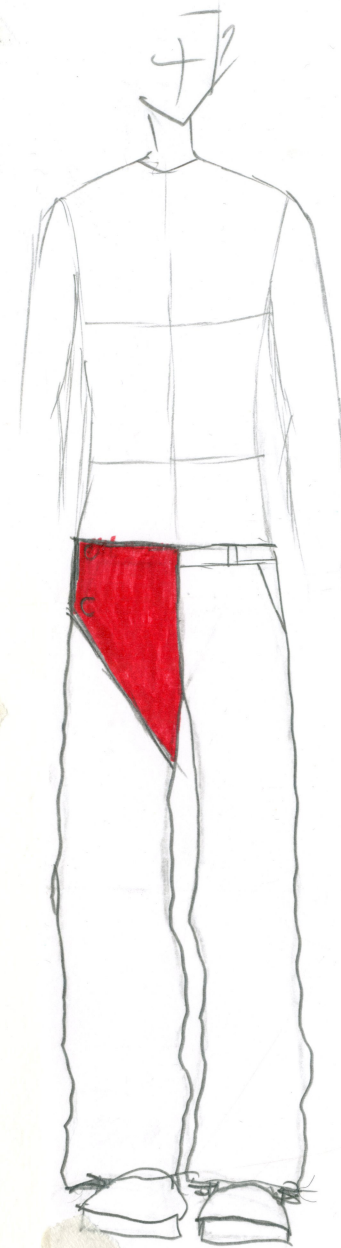
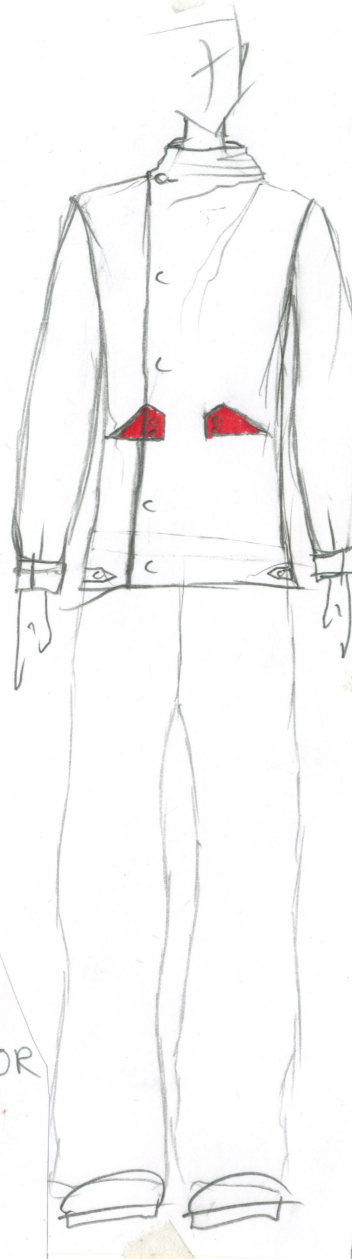
Road to Santiago No IV 2001
Mixed media
102 x 122 cms / 40 x 48 ins



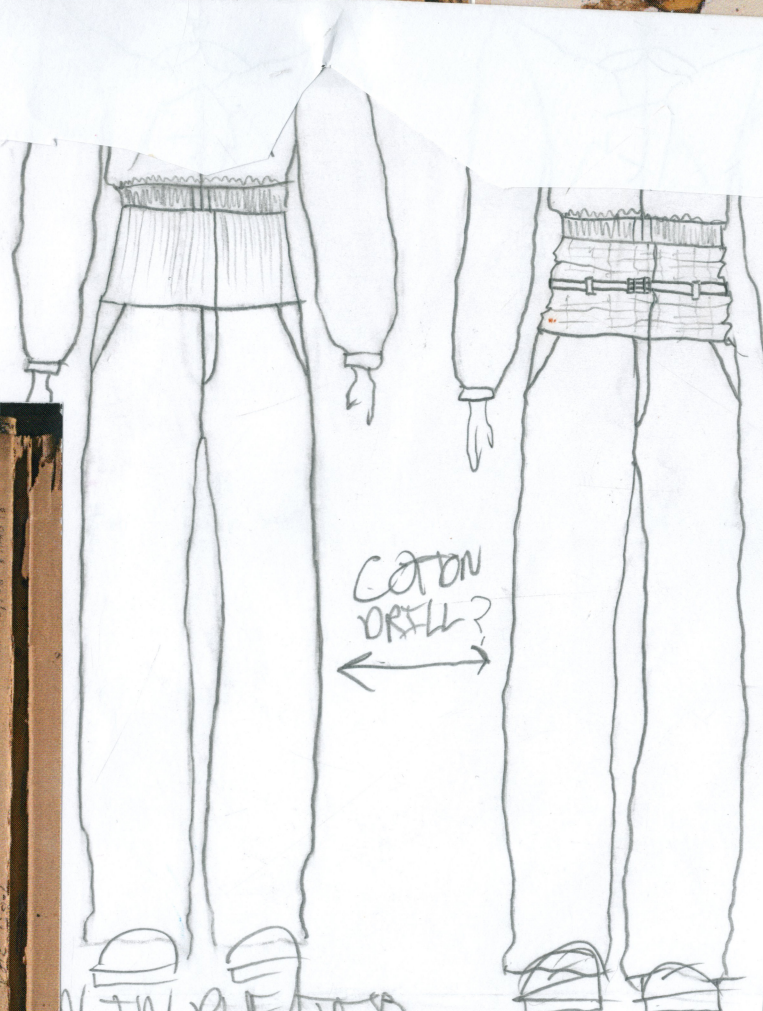
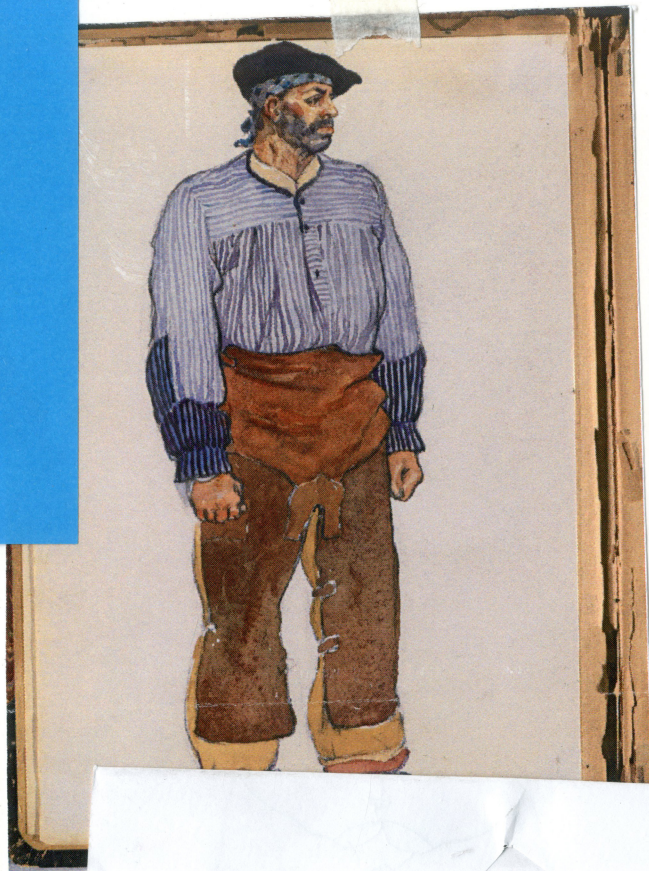
Road to Santiago No I 2001
Mixed media
102 x 127 cms / 40 x 50 ins



← PLEATED
TAILORED
TROUSER.
↳ STRONG WOOL OR
DRILL.
← VAR MEDALS
PLACED AT
THE BOTTOM.



Colours + Form.

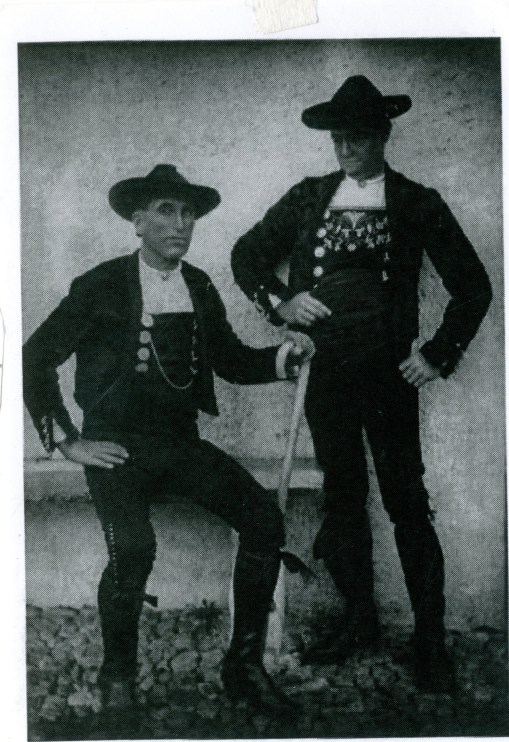


DRAPED
"WAISTBAND"
→ USE
REPURPOSED
CHECK SHIRT

LOOK AT
FUNCTIONALITY

COTON
DRELL?
↔

IN PLEATED
BAND
PLY ARABESQUE
DESIGN.

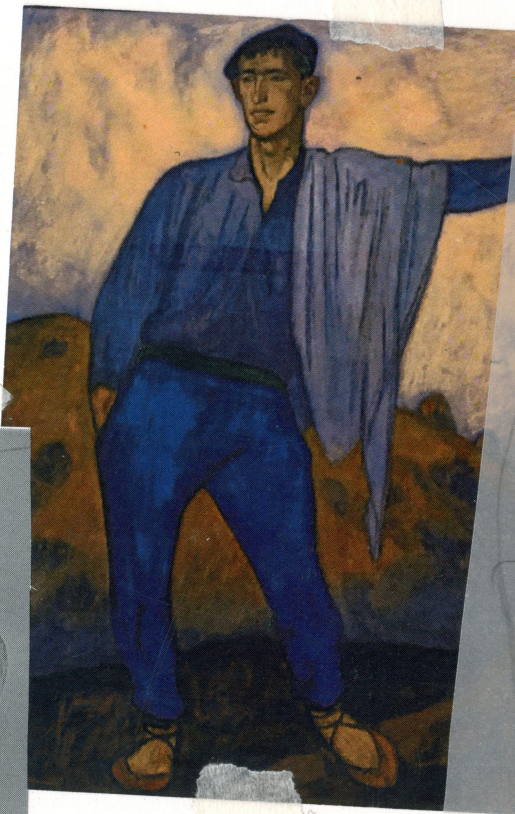


Salamanque
Jeunes Garçons de Salamanque, vers 1920-1930, tirage au charbon, 43,3 x 30,5 cm



Argon
Homme d'Argon (Hecoul), vers 1920-1930, tirage au charbon, 37,3 x 26,8 cm

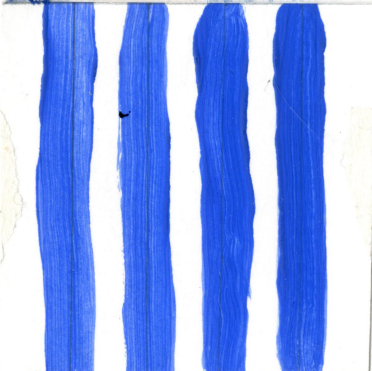
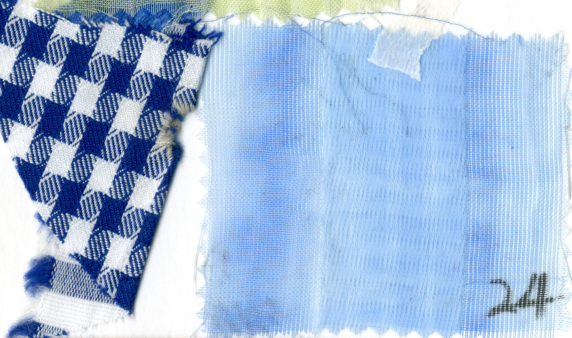
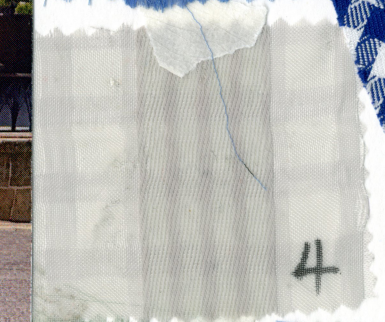
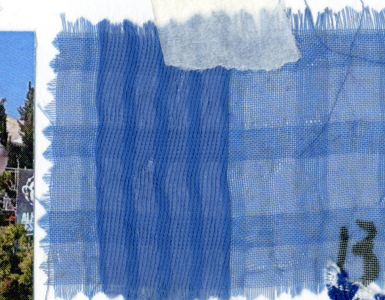
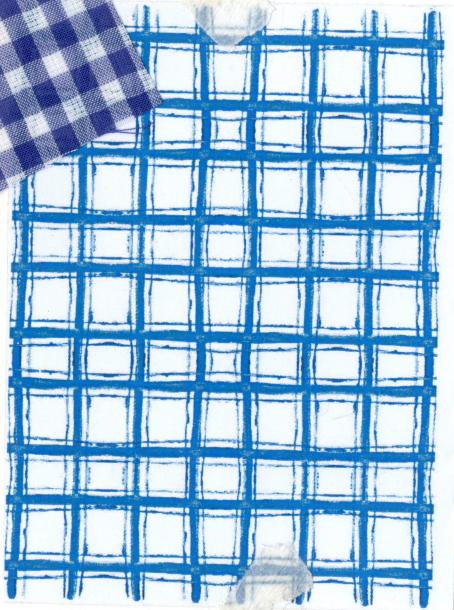
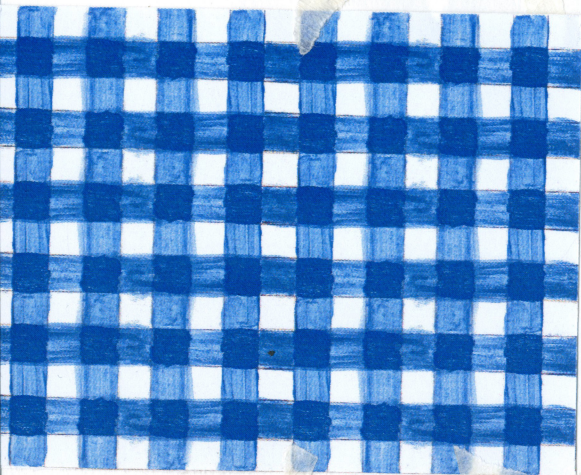
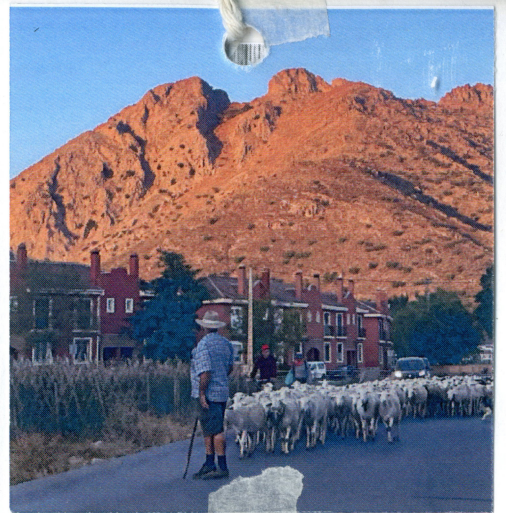
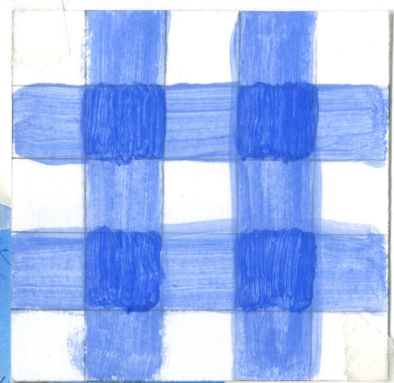
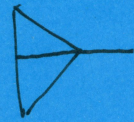
BASQUE ART
Portraits + sculptures of
working class men in
Basque country.
○

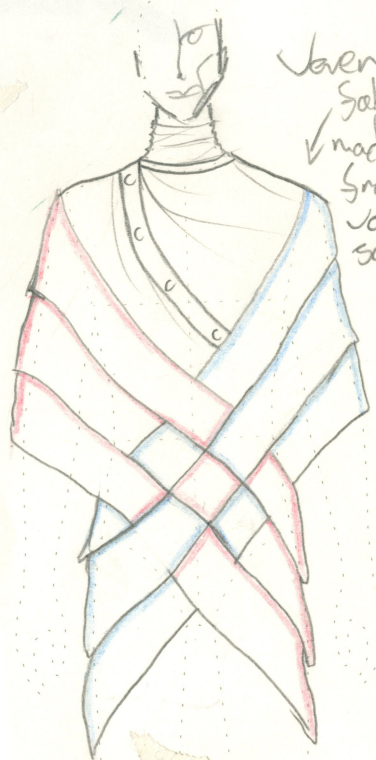


OLDIES

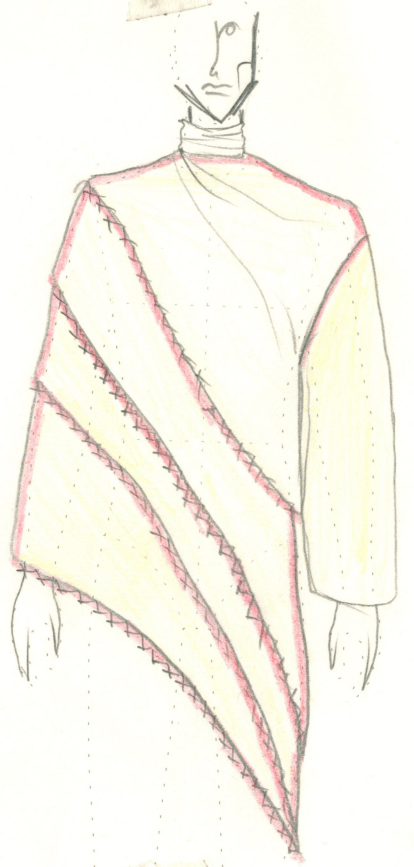
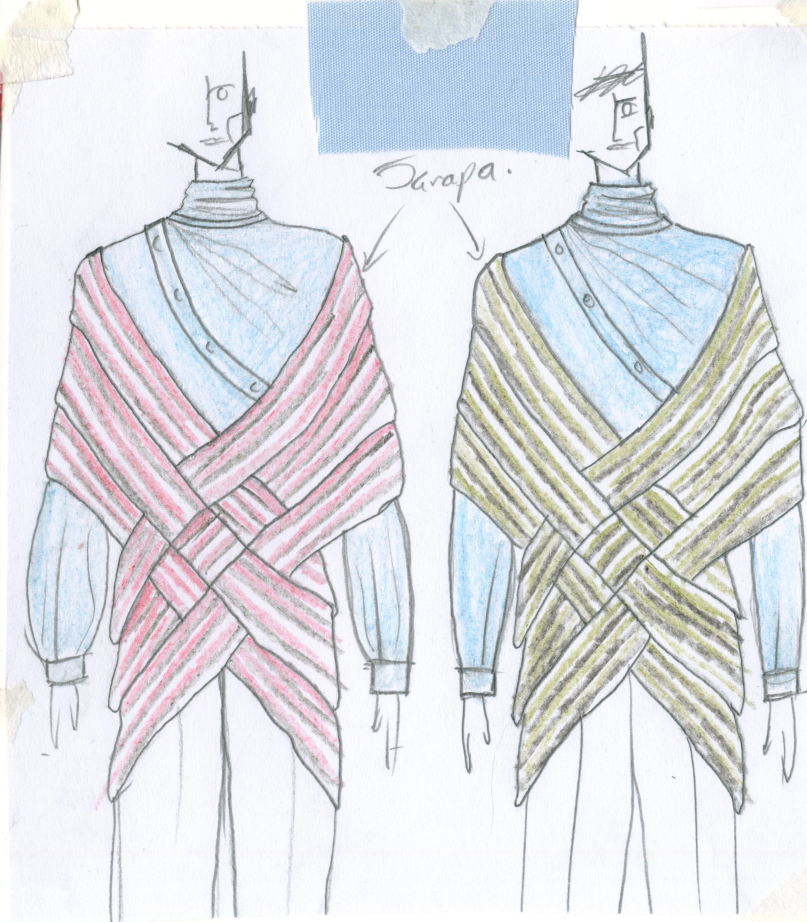
- Check + striped cotton shirts.
- Loose fitting + convenient to work in Sull con.
- Evoke a relaxed working class lifestyle.
- Will have multiple for different purposes - smart / work

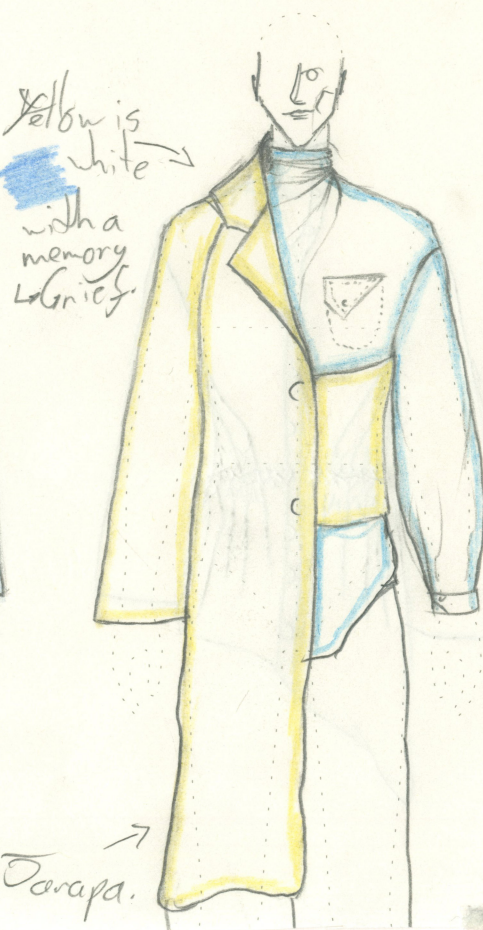
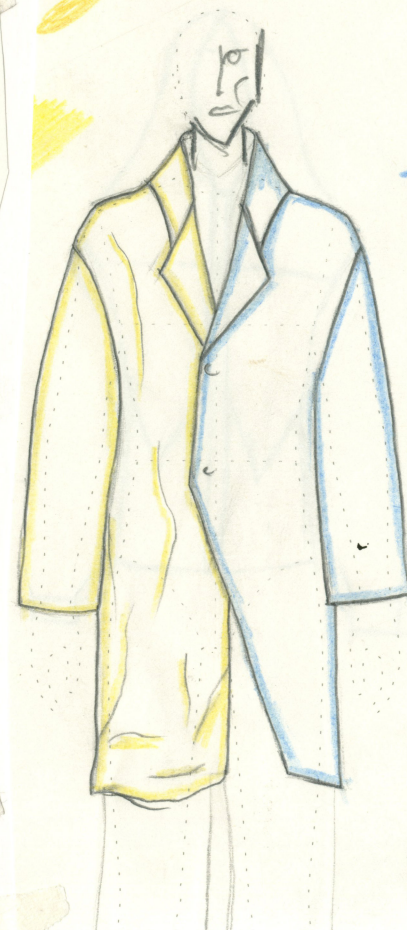
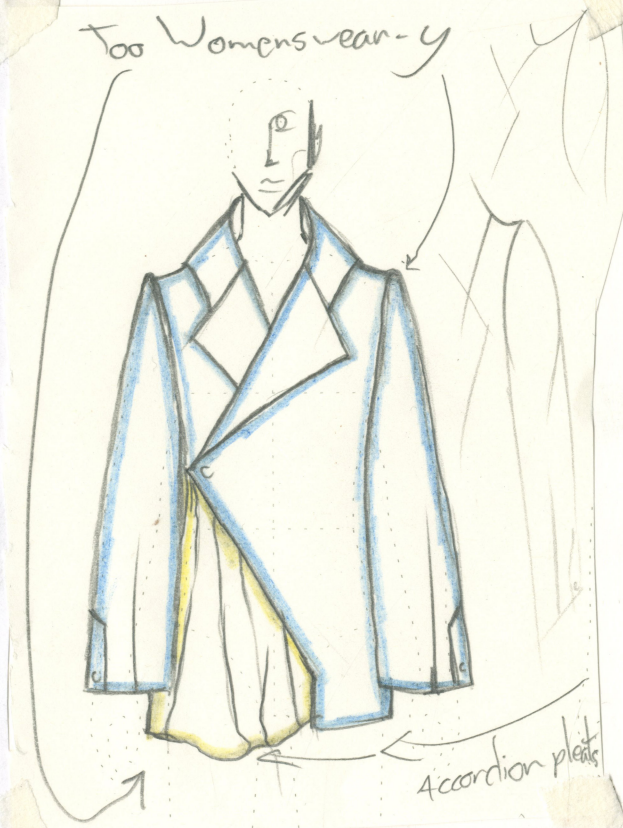
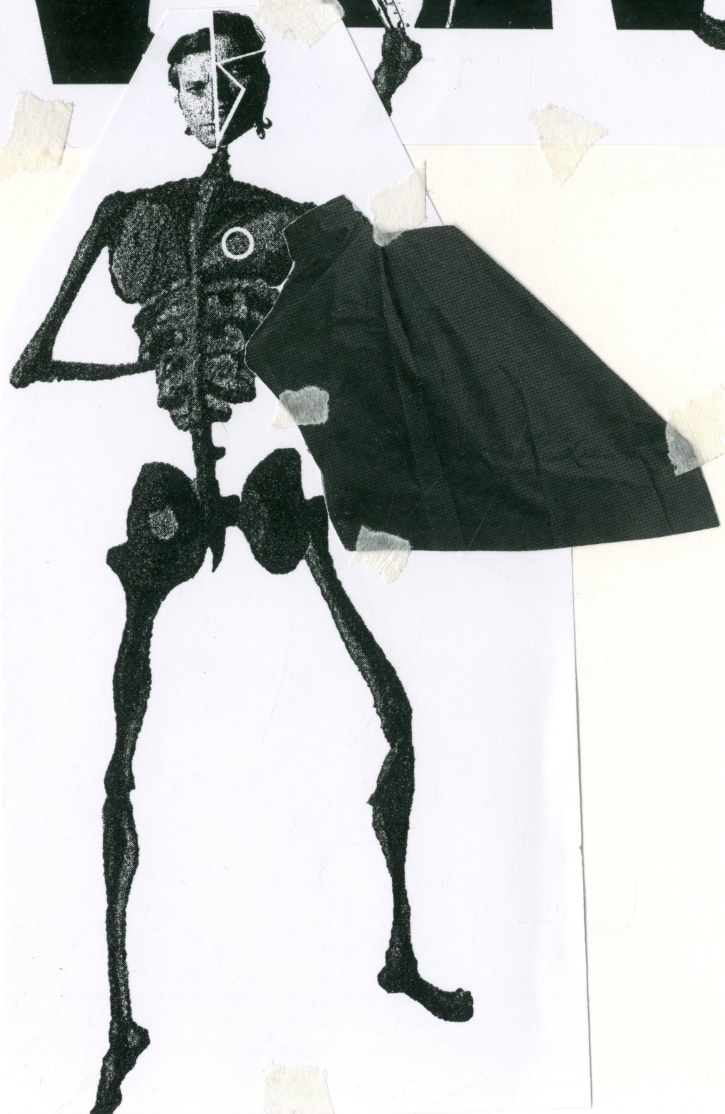
- No - mostly shop bought but would've been made by mothers / wives in the past.
- Will be a light base with blue / green design.





Jaen
Sobrics
made
from
oven
scraps





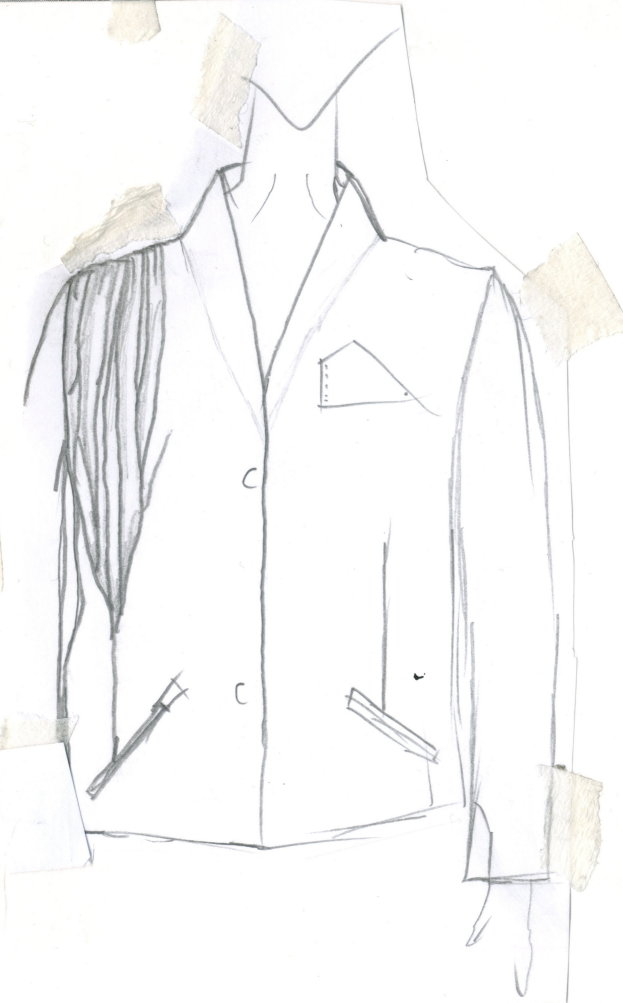
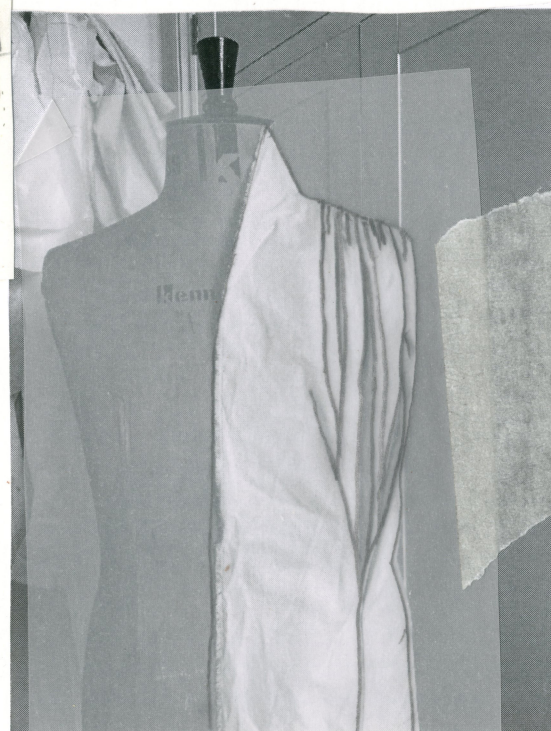
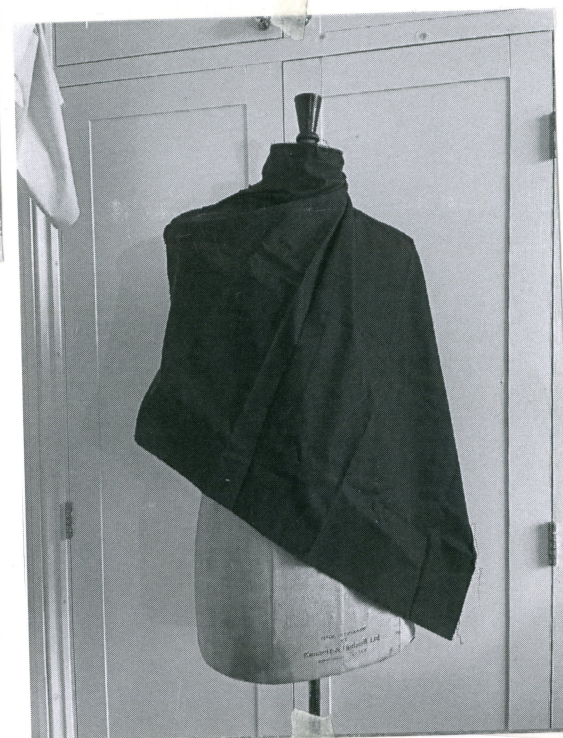
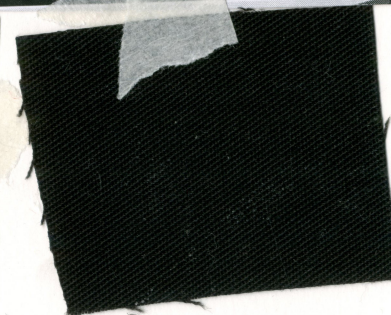
Scent of thyme
Carried on the wind

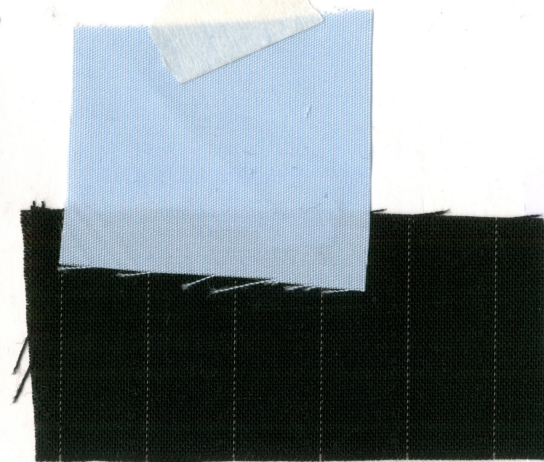
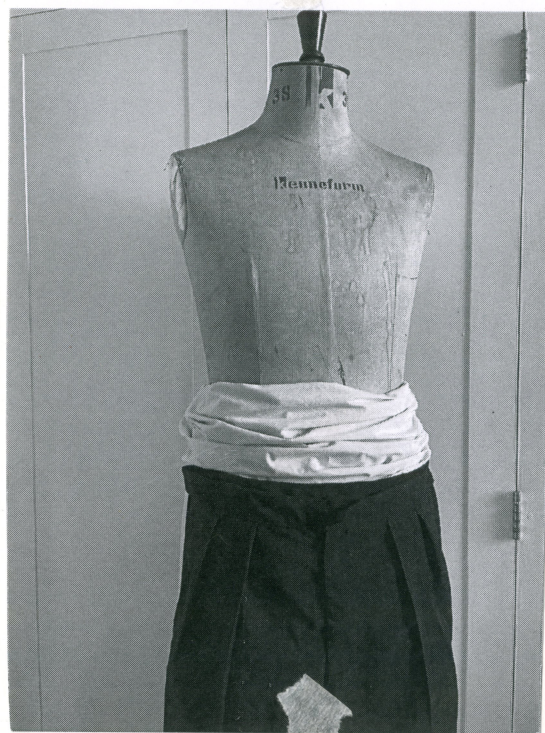
Yellow is
white
with a
memory
of grief

Torapa

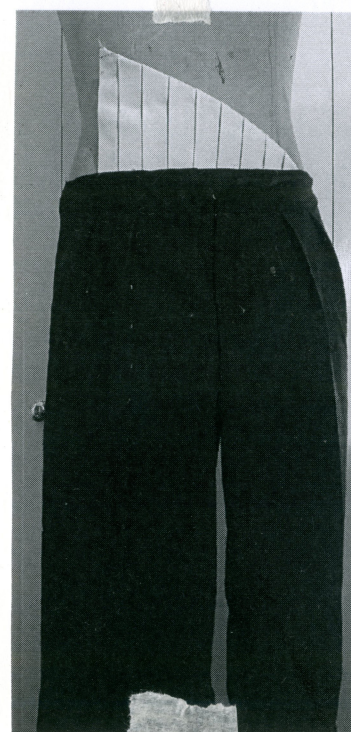
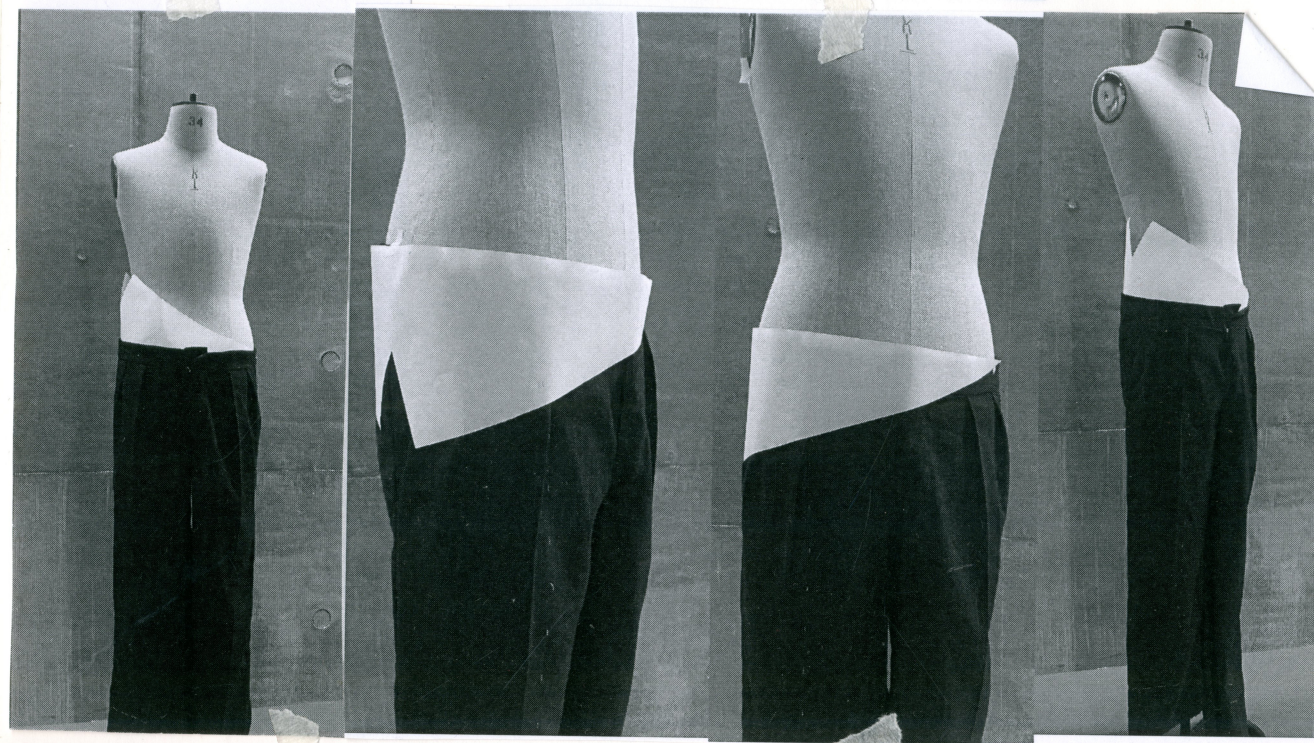
Accordion pleats

Too Womenswear-y

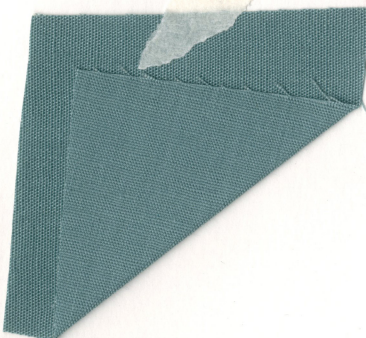
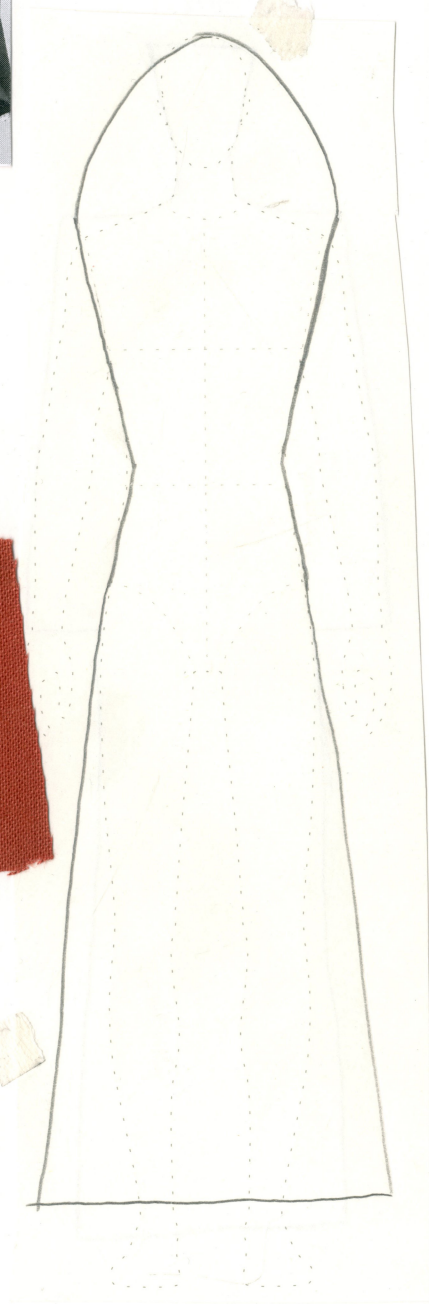
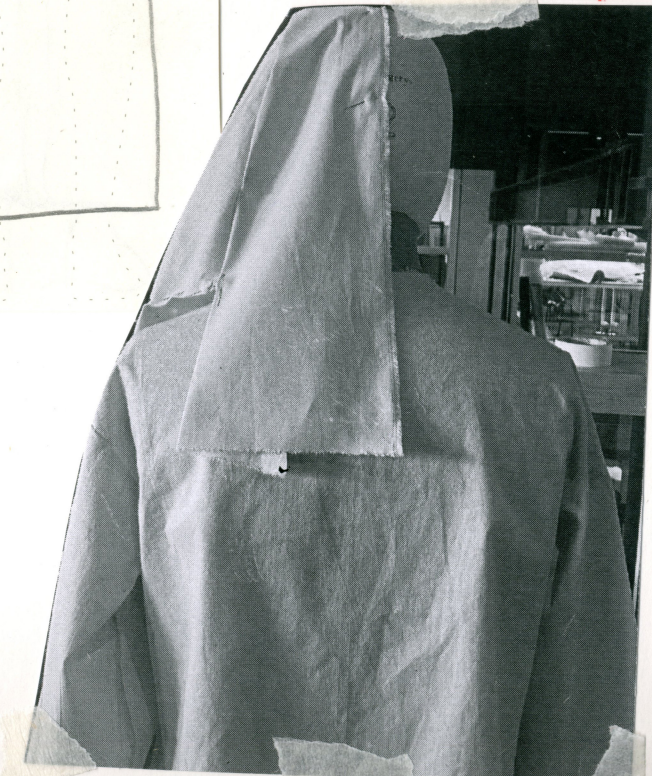
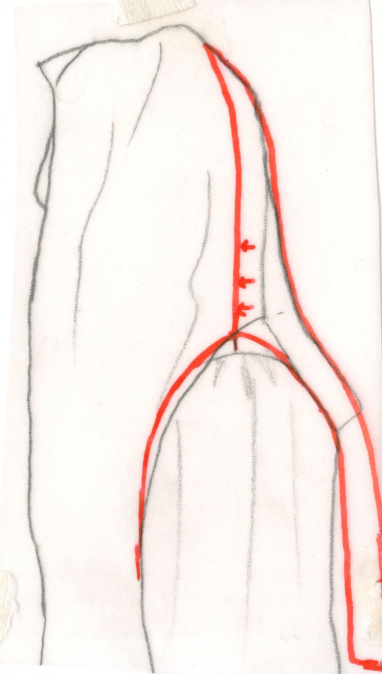
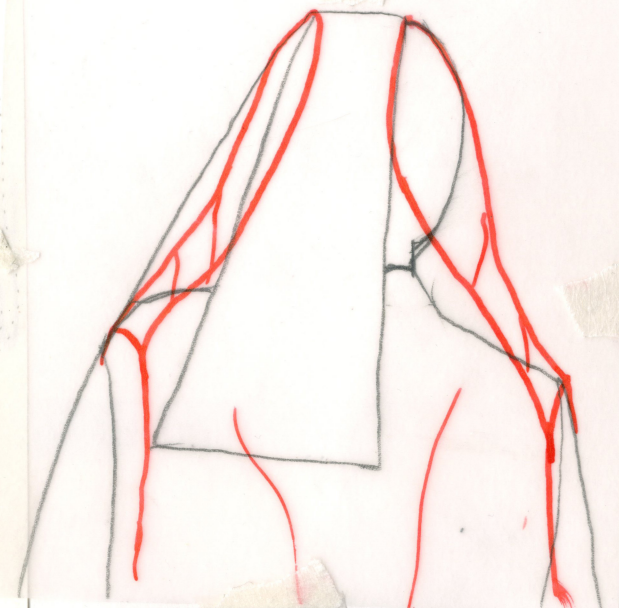
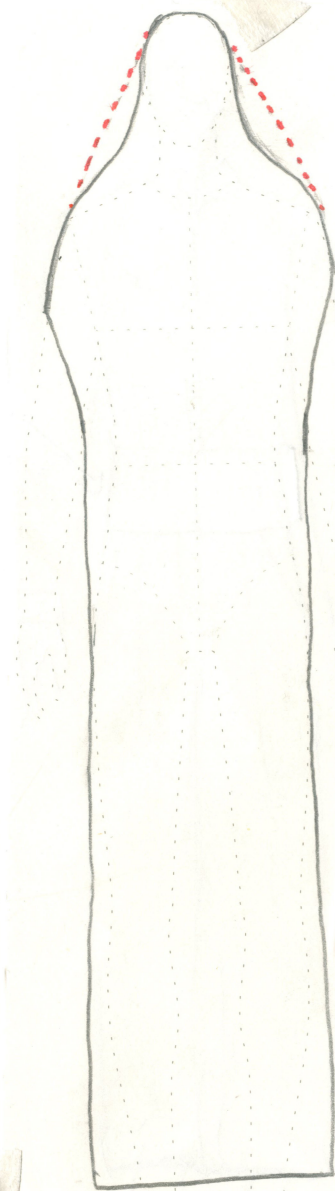
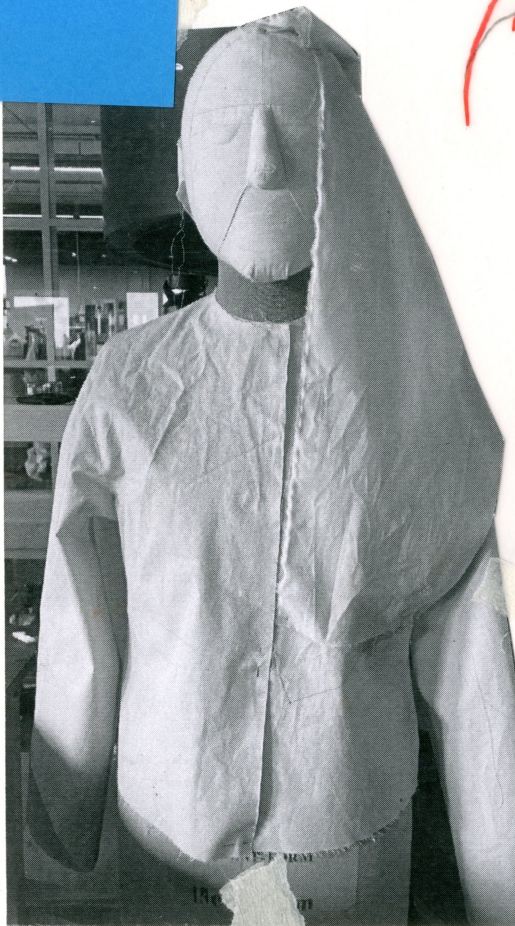




EXTENDED
WAISTBAND
DRAPIING

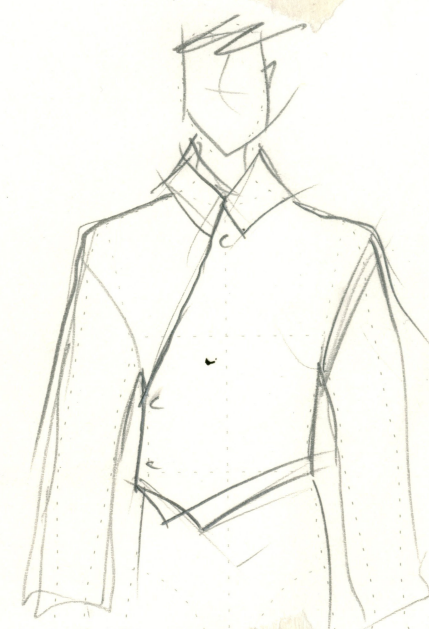
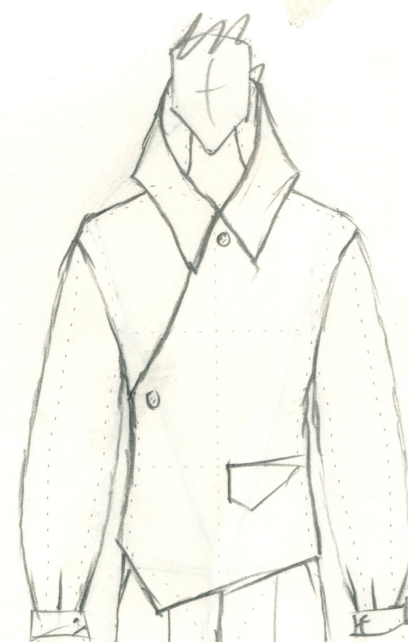
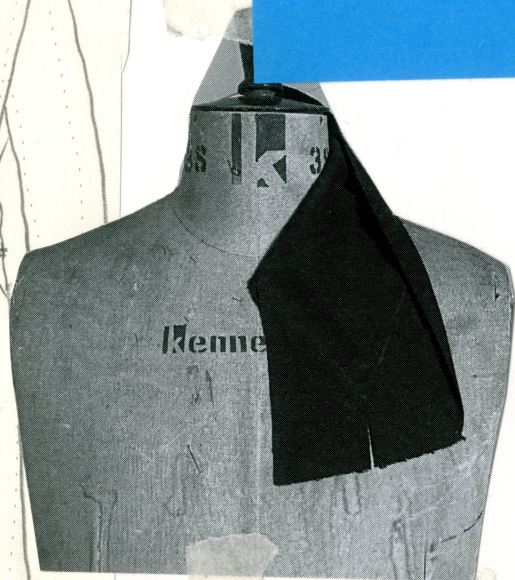
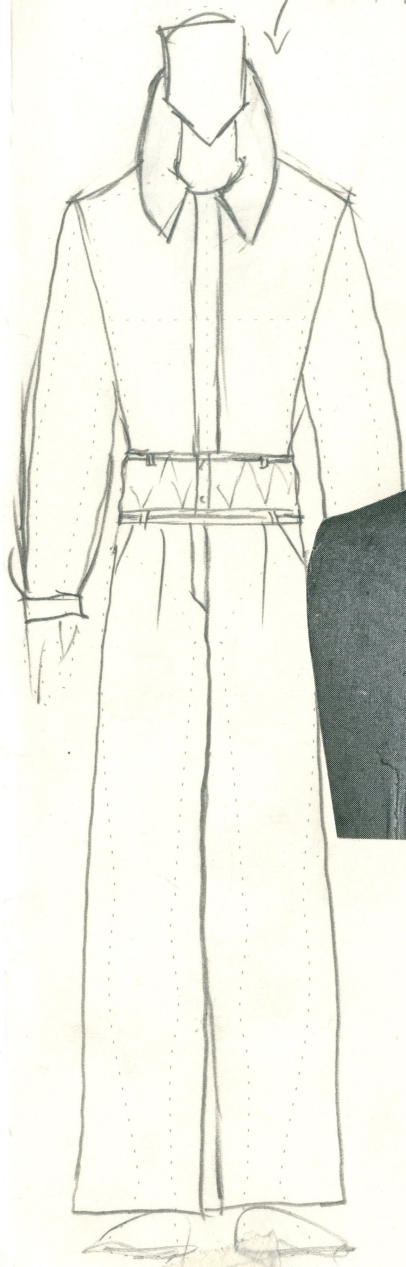


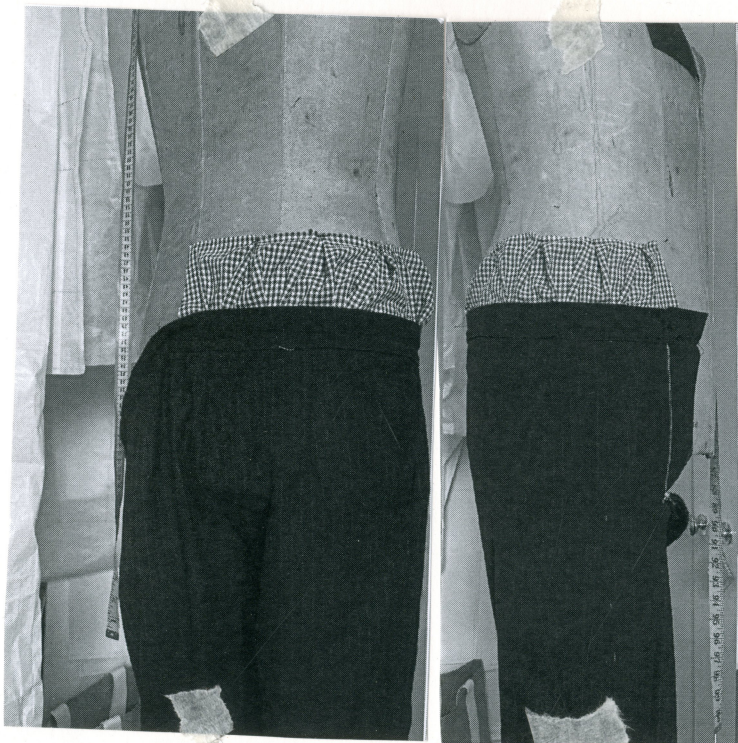
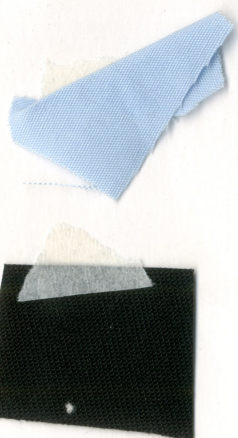
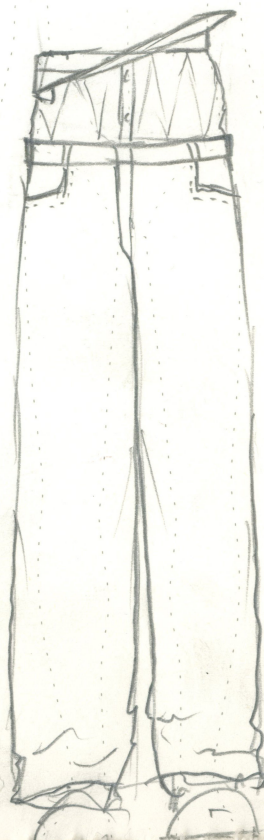
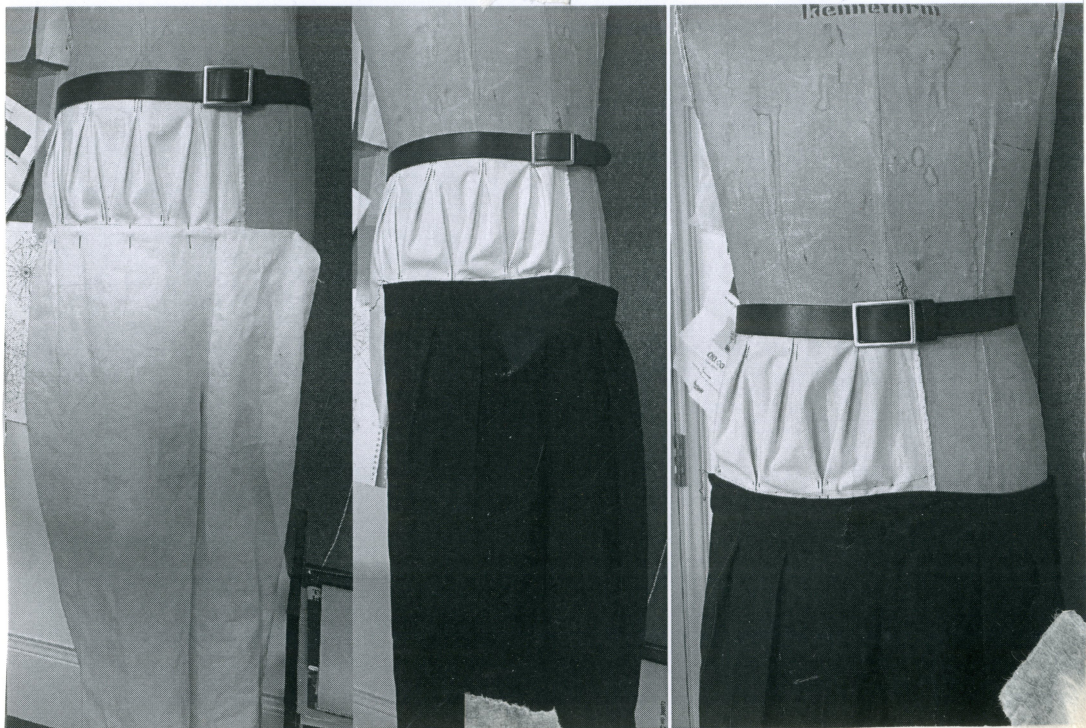
MOOD SHAPE
DRAPING

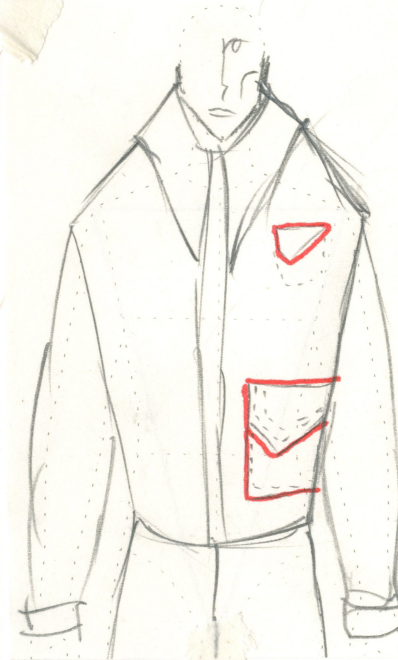
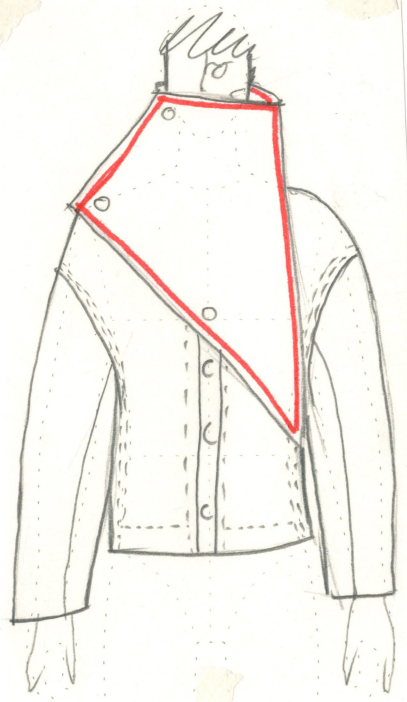
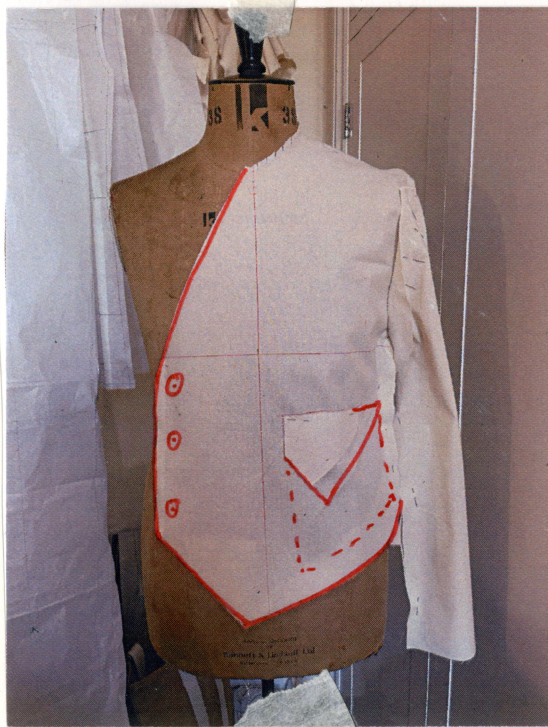
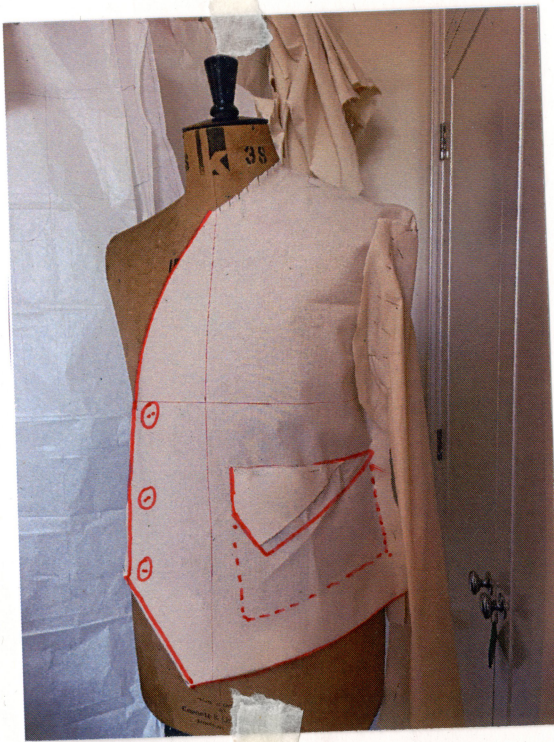


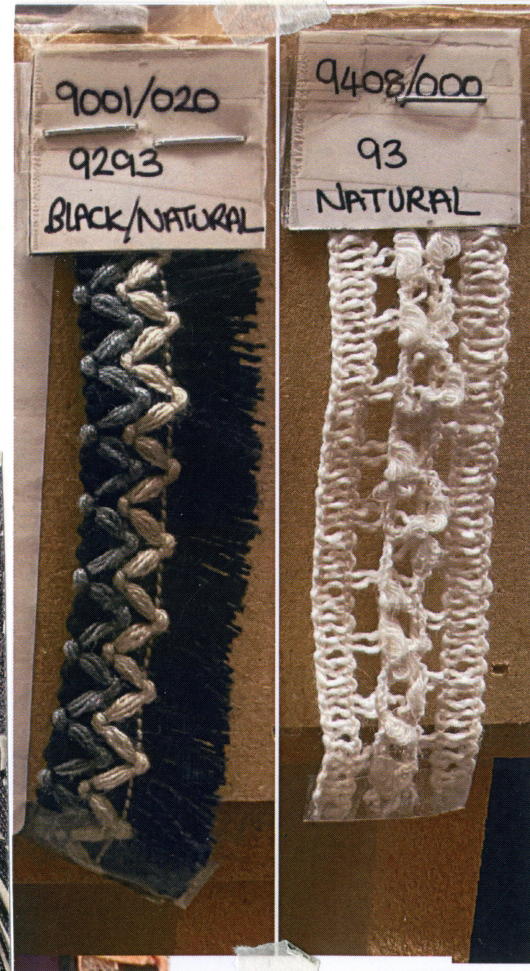
COLLAR
SHAPING.

Turned up
collar

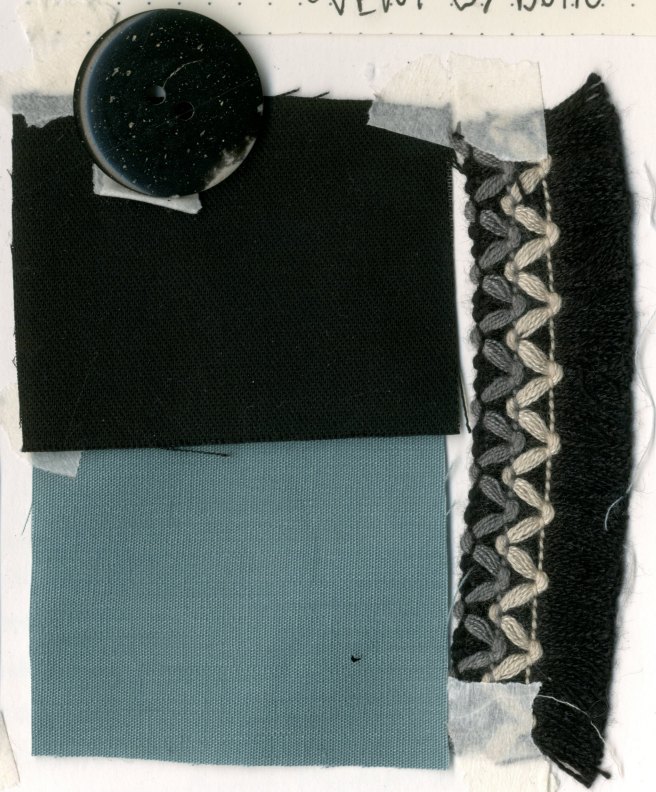
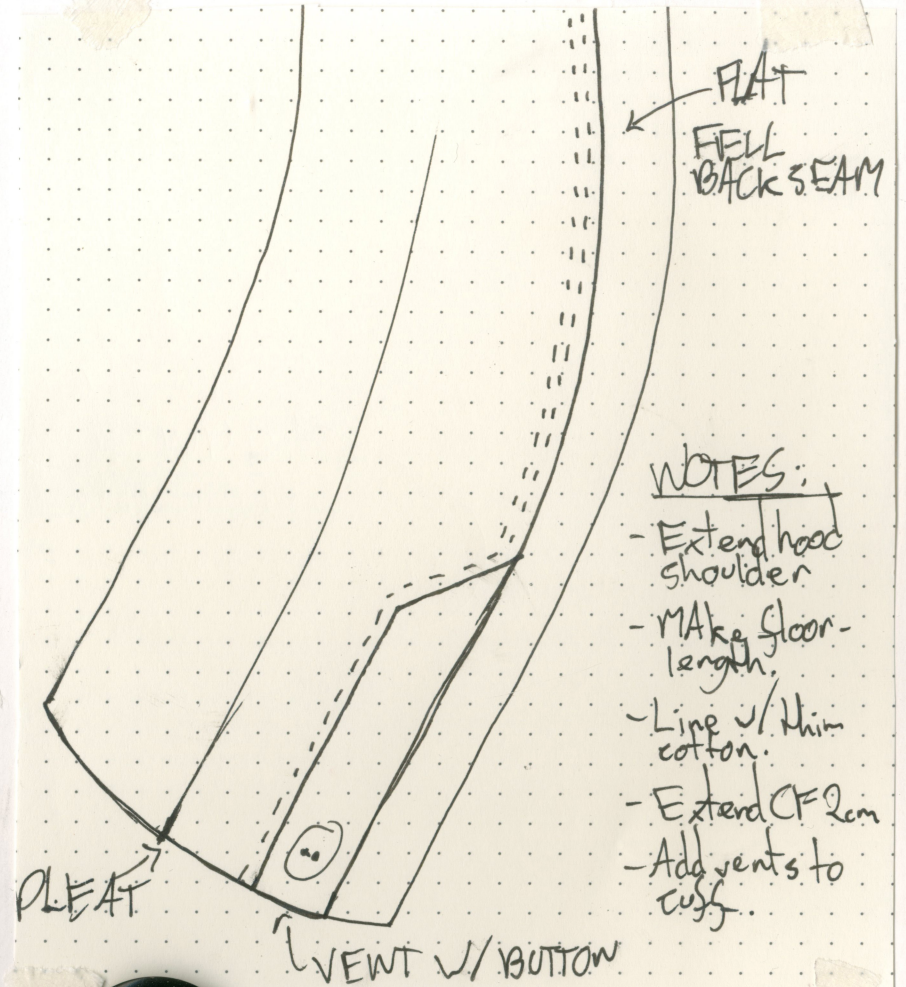
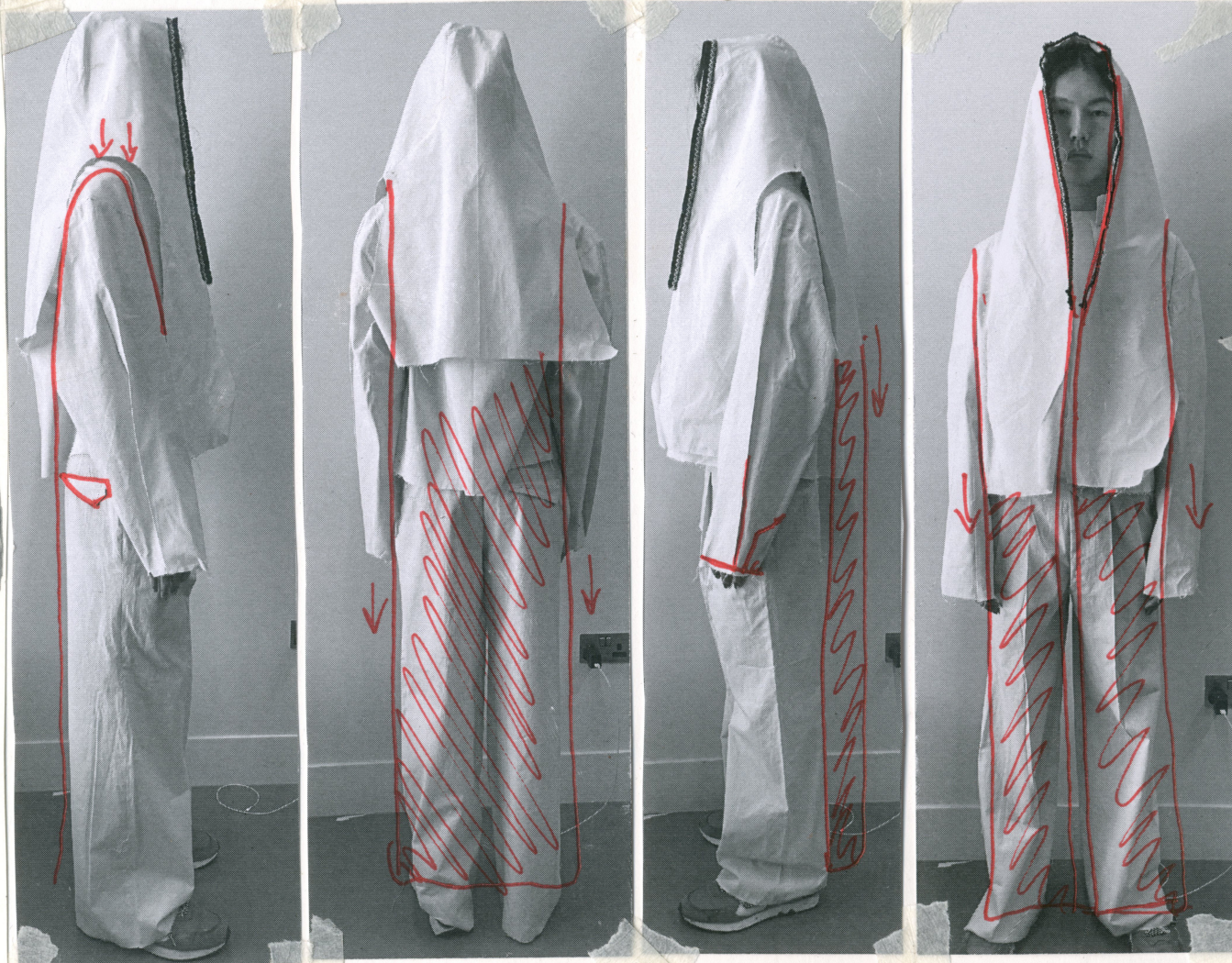
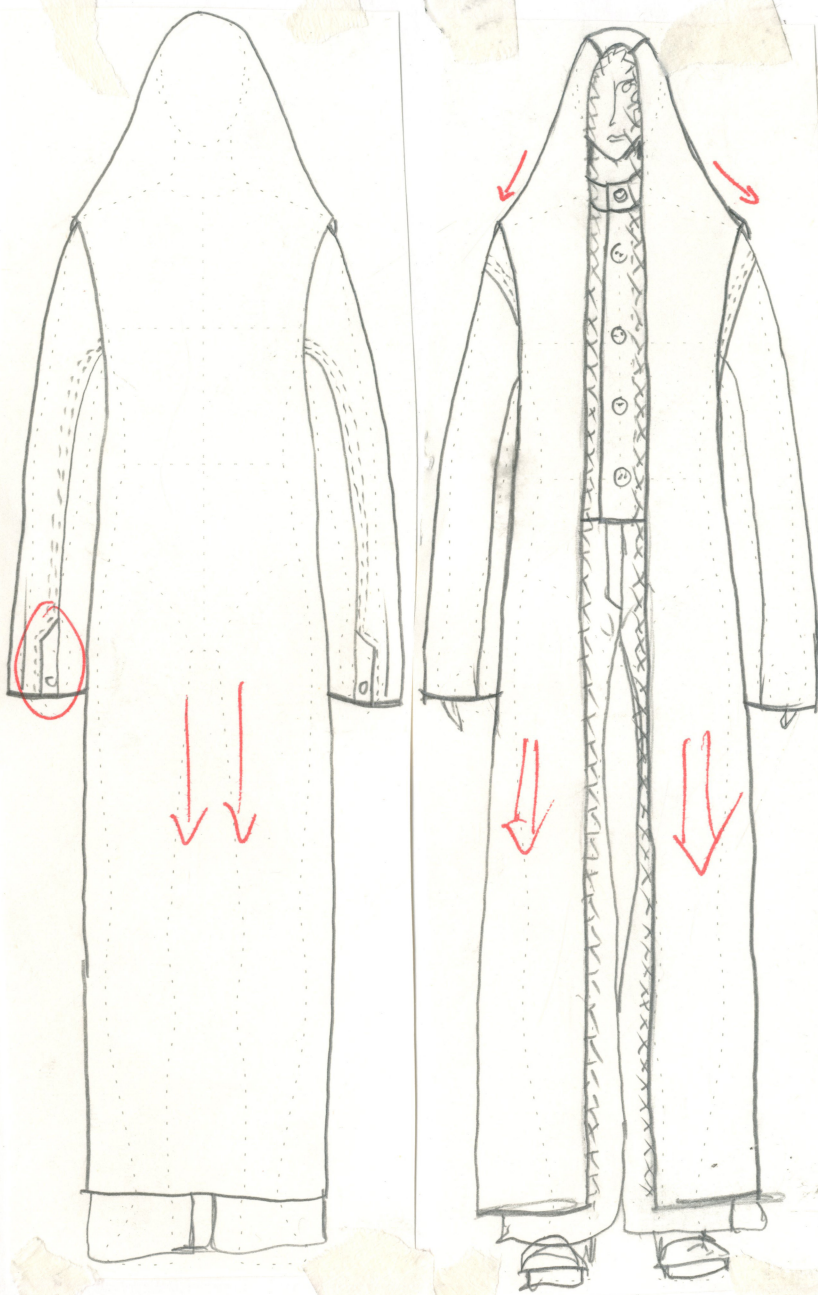
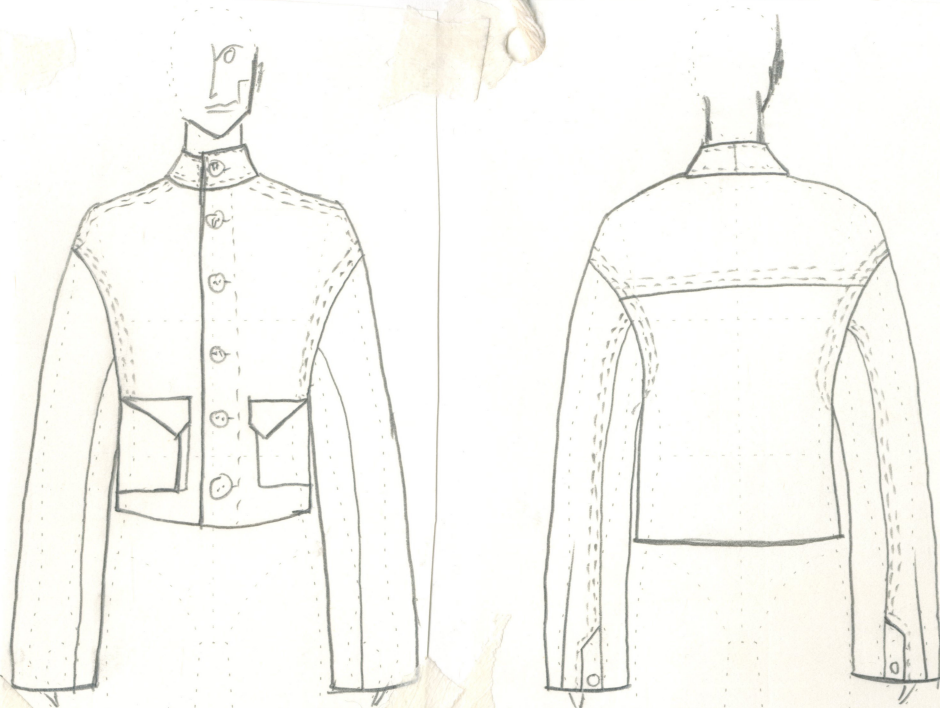




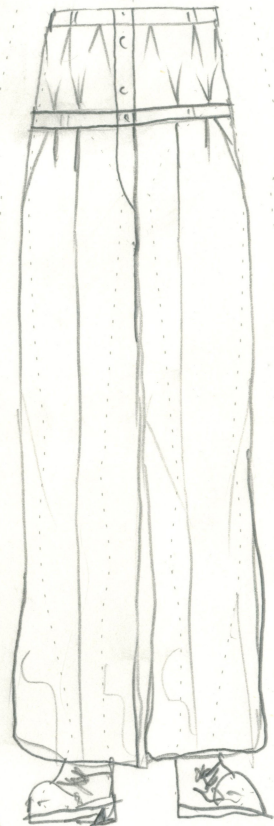




JACKET FITTING.



TROUSER FITTING



NOTES:

- Deeper pleats
- Add placket to upper waist
- Add belt out of shirt fabric
- Slant pocket design
- Back pocket with flap

sustainability report.

Jarapa:

La Jarapa derives from the word 'harapos' meaning used rags and fabric strips. A process that is still practiced in the Alpujarras. Jarapa blankets are created by weaving the rags together to create a thick fabric. Primarily used for upholstery, blankets and rugs, these would primarily find their use in thicker garments such as coats and bags. A piece within this project collection would be a long coat made from this fabric. As some styling pieces they work within the design direction, as shoulder drapes and bags.



Dyes:

Looking back to the Al-Andalus era and trading along the silk road. Completely natural dyes were used on various fibres and fabrics such as cottons and silks. These pigments are created from organic matter that were native to the land, with very few exceptions, including Indigo from the East and Woad from the North. The idea of using natural dyes from the land encourages sustainability with less pollutants in ecosystems and reductions in import emissions. This aligns with my choice in using fabrics with a full blend of organic fibres, as these aid the dyeing processes. An independent designer called Anna Champeney makes use of this process. Using only natural fibres and dyes, creates throws blankets and bags out of cashmere which is dyed using natural matter from the surrounding land.

Supply Chain:

As a business model, if these garments were to be manufactured, it would be a circular profit model. Where the garments sold would aid the workers involved within the supply chain. Keeping the profits low and at an even and 'fulfilled' spread down the supply chain would help keep prices lower compared to high-end designer garments. The idea of monetary sustainability for the production and for the consumer, keeping prices relatively lower than usual would encourage spread of the researched themes that go into the garments, which in my case, involves marginalised communities and dying artforms. Using fashion design almost as a medium for education to communicate lost cultures through a digestible, contemporary form.



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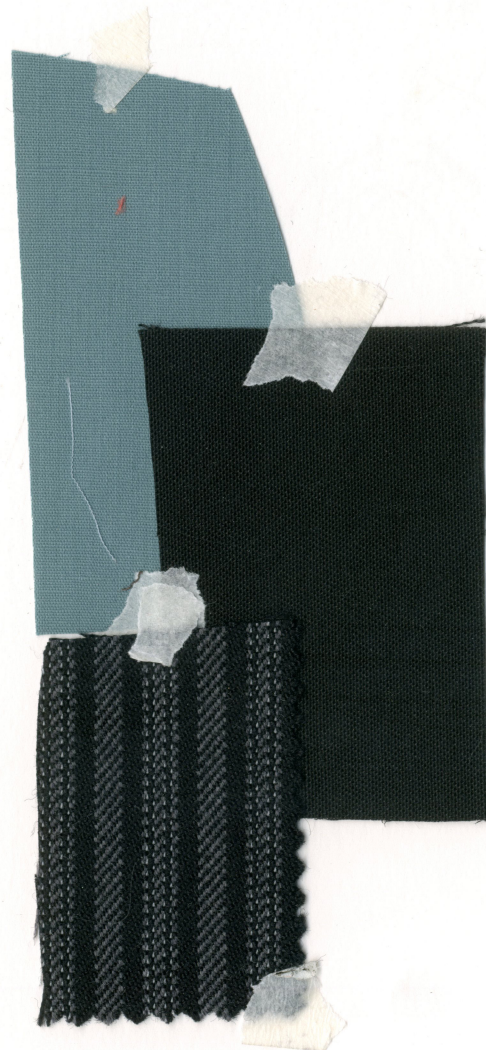
Garment Uses:

The garments in the collection make use of a standard body with added details that can be removed. As an example, there is a workwear jacket that uses a draped hood that is separate to the jacket. The workwear jacket takes more time and resources to produce compared to the jacket, meaning the hood would be much lower in cost. The idea of having a standard garment with the capabilities for having replaceable parts that add character and suit the changing style of individuals to prolong the time they have the jacket. While not fully modular, it benefits from the more 'out there' pieces having the ability to be interchanged. For example, designer Peter Do. While more of a 'luxury' price point, they feature more expressive pieces that could be attached to garments you already own. Their pleated skirt belt can be attached in the belt loops of any garment.

Repurposed Garments:

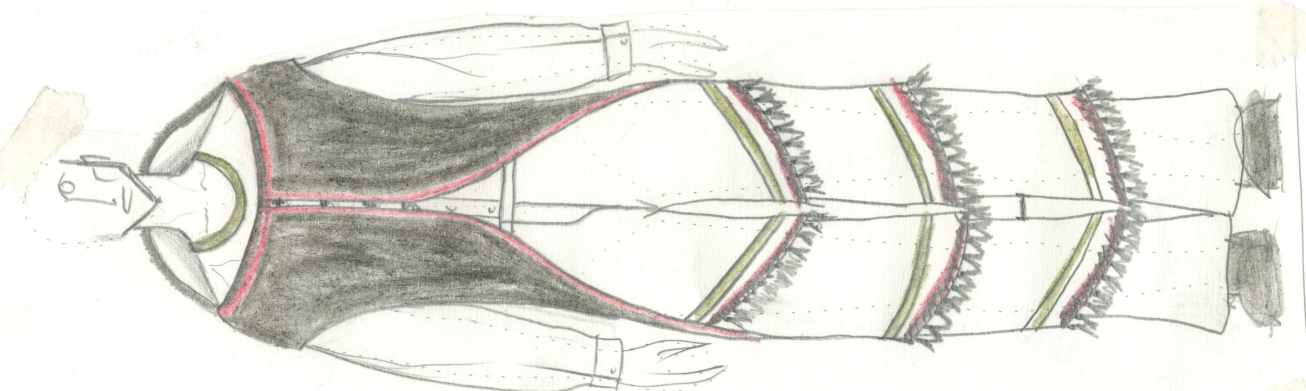
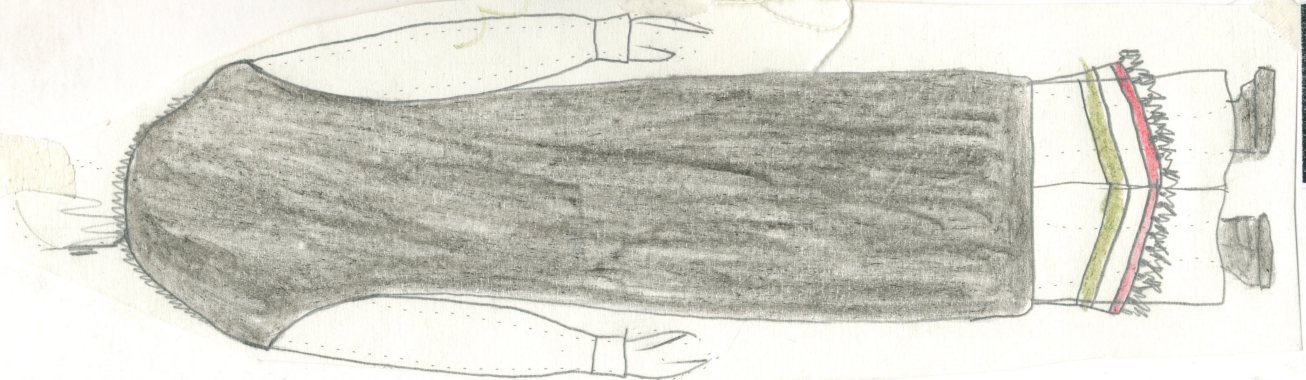
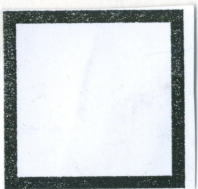
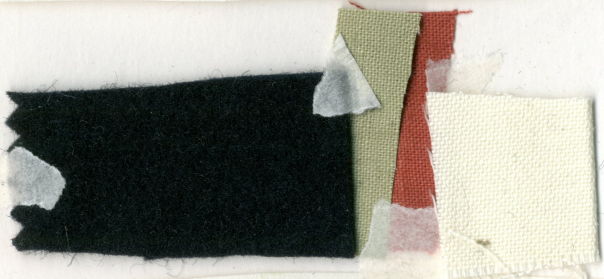
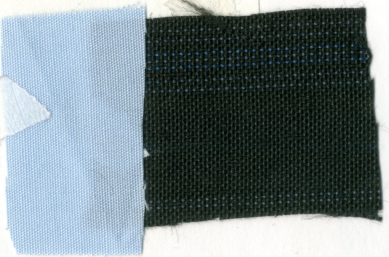
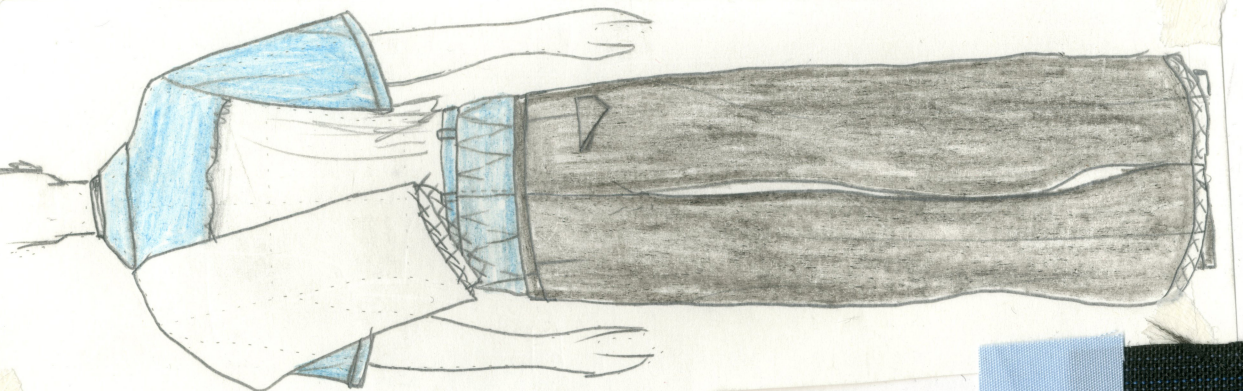
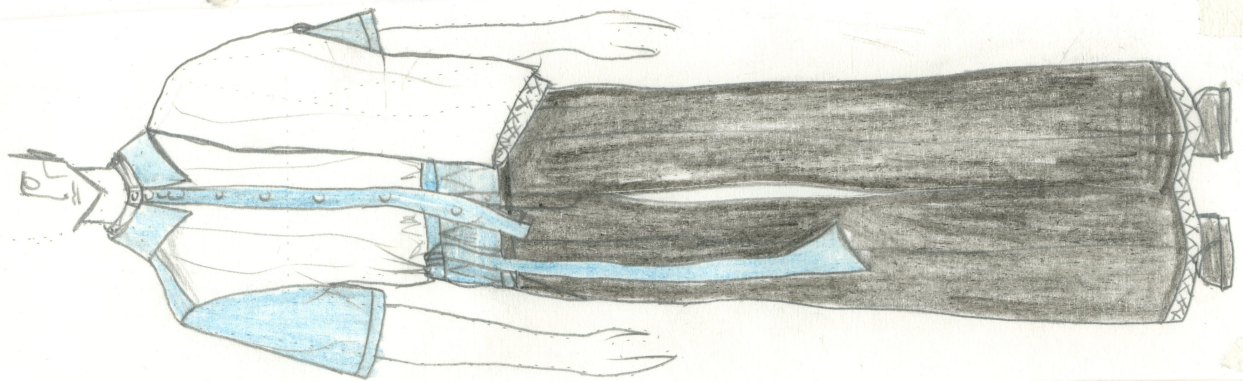
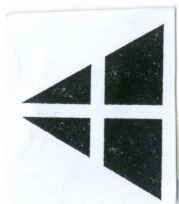
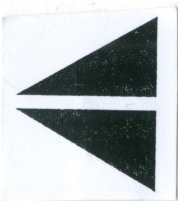
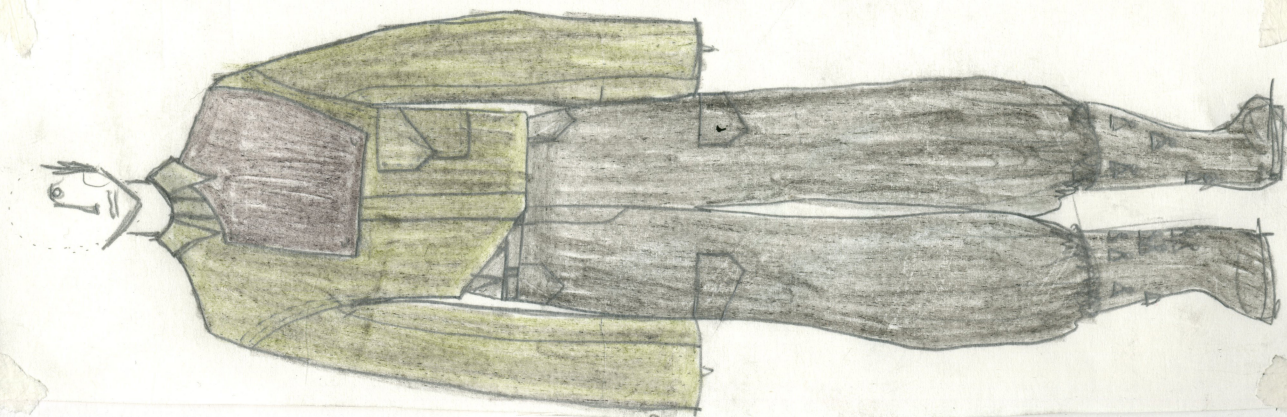
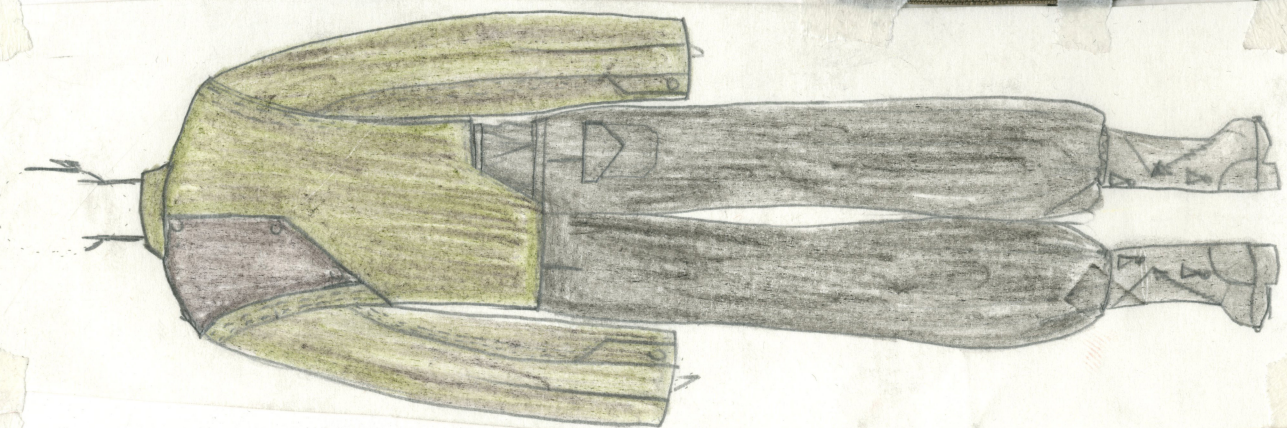
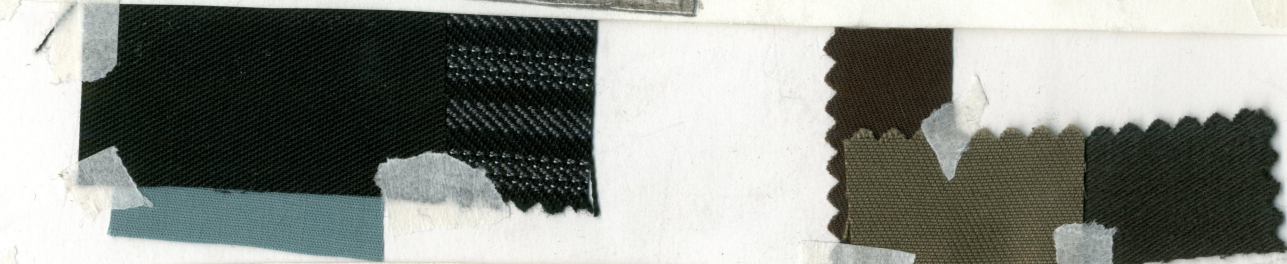
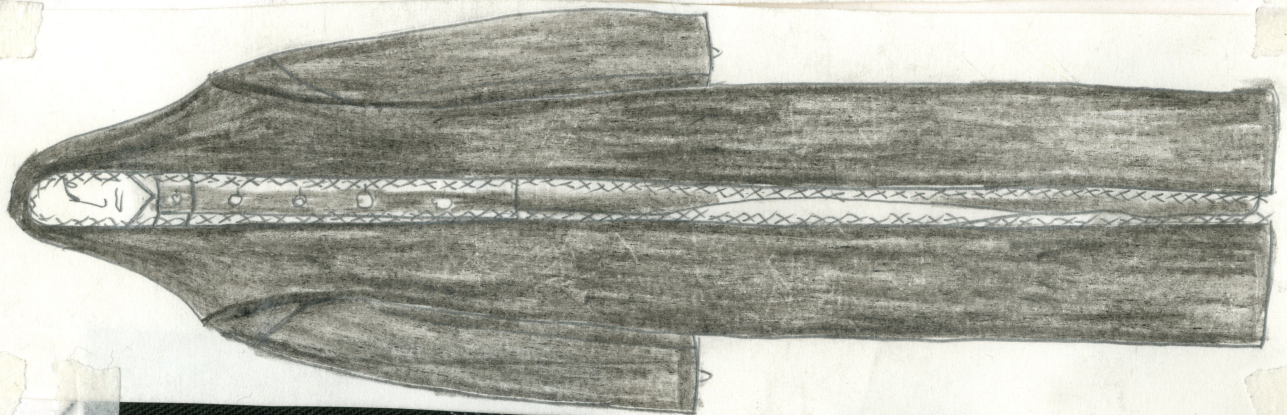
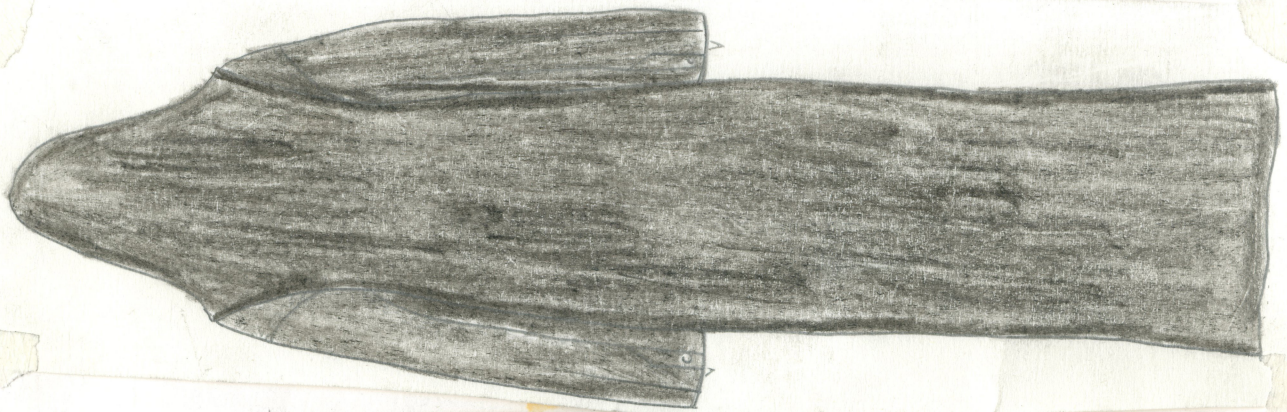
Expanding on from the Jarapa fabric, this collection involves details of garments that make use of second-hand garments that are repurposed into new garments. This does, however, cause an issue within the supply and production chain in terms of sourcing these second-hand garments and the inconsistencies related to this. Looking at patchwork, making use of the Arabesque geometric tile designs and using individual shapes from these patterns to form the patches of scrap fabric to then sew together and create garments out of these scraps. This works better within the supply chain as opposed to whole details, so they would be easier to source from the waste of manufacturers or second-hand garments, because of the smaller size of the pieces. This is a similar process to what the brand Phoebe English make use of. Sourcing scraps from brands and houses across London and sewing them into full garments.

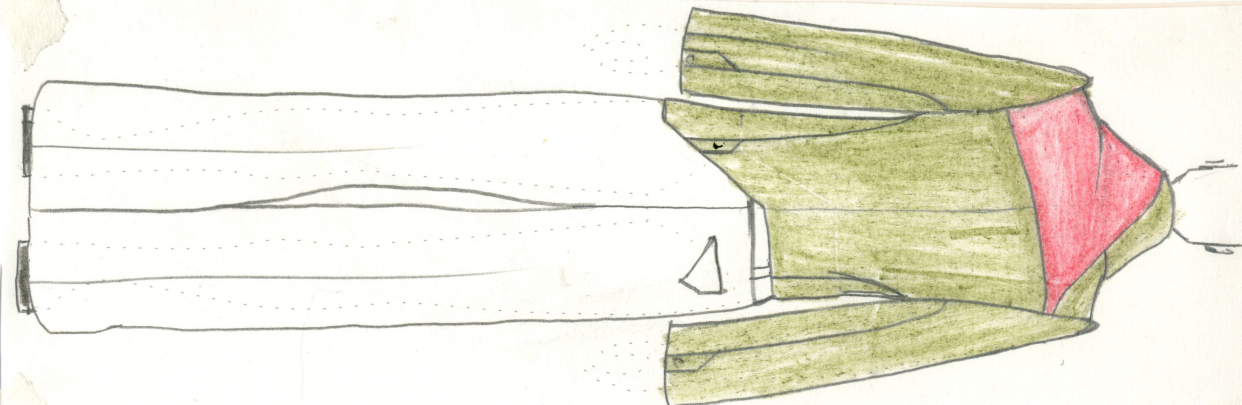
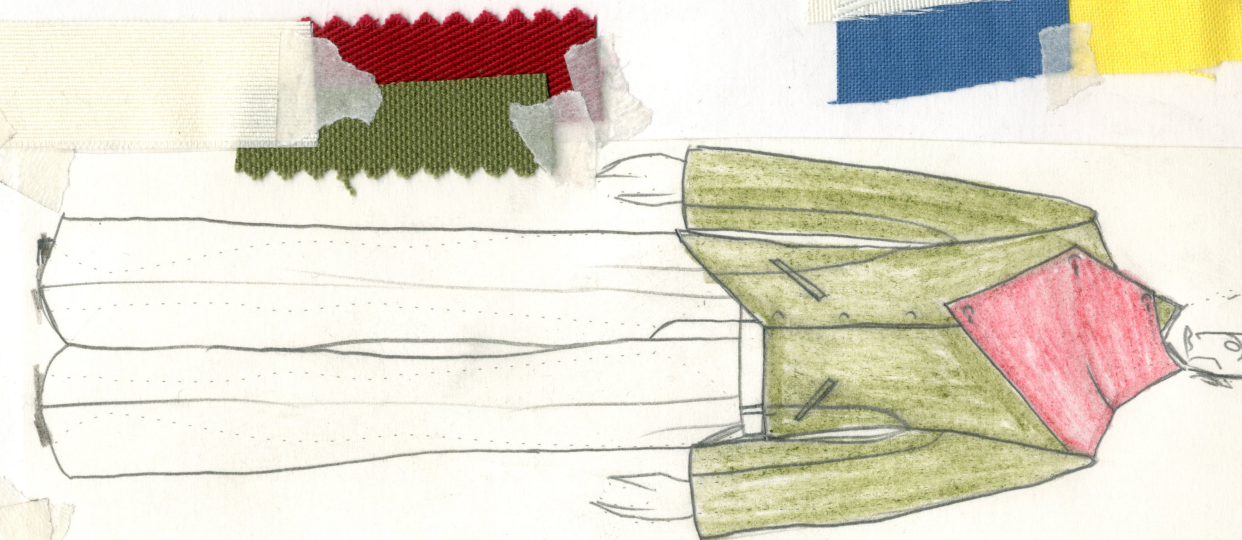
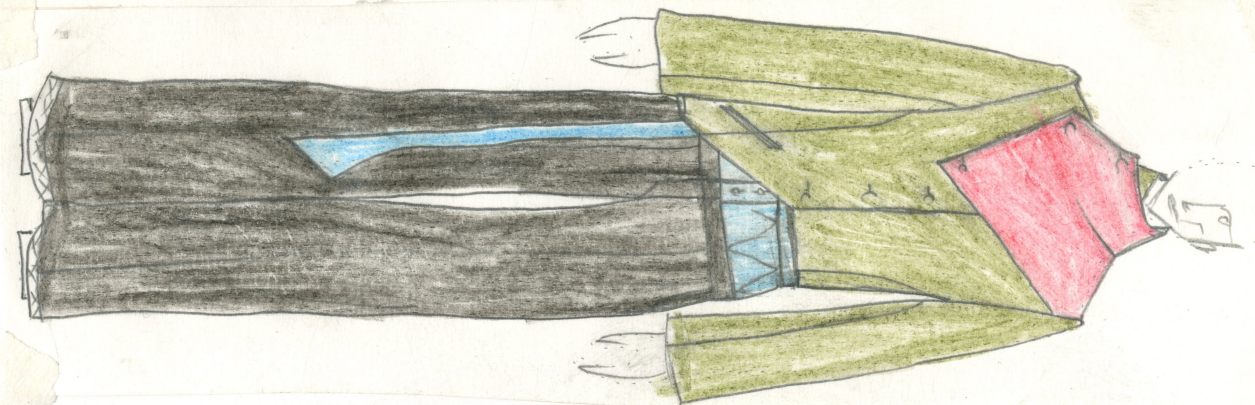
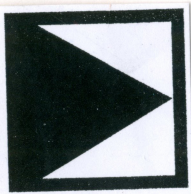
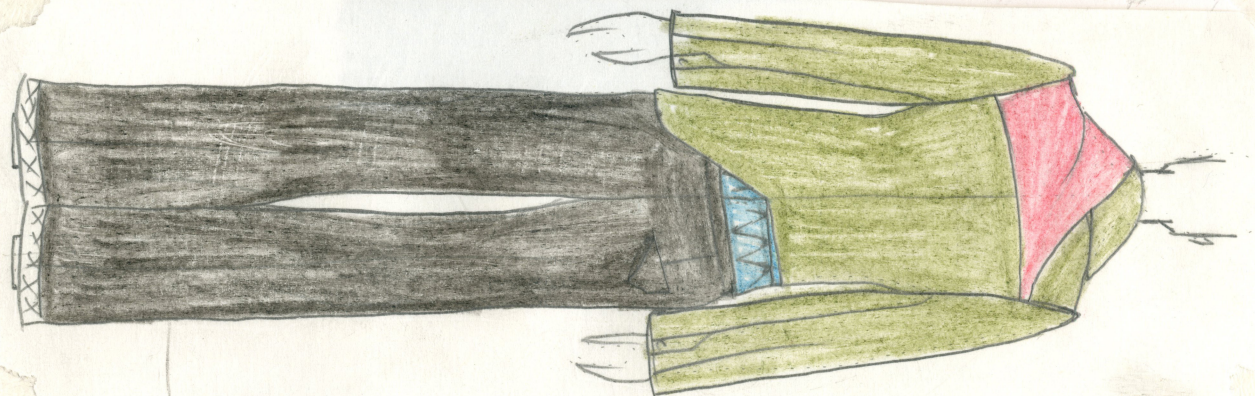
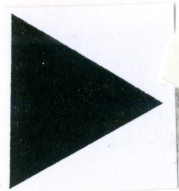
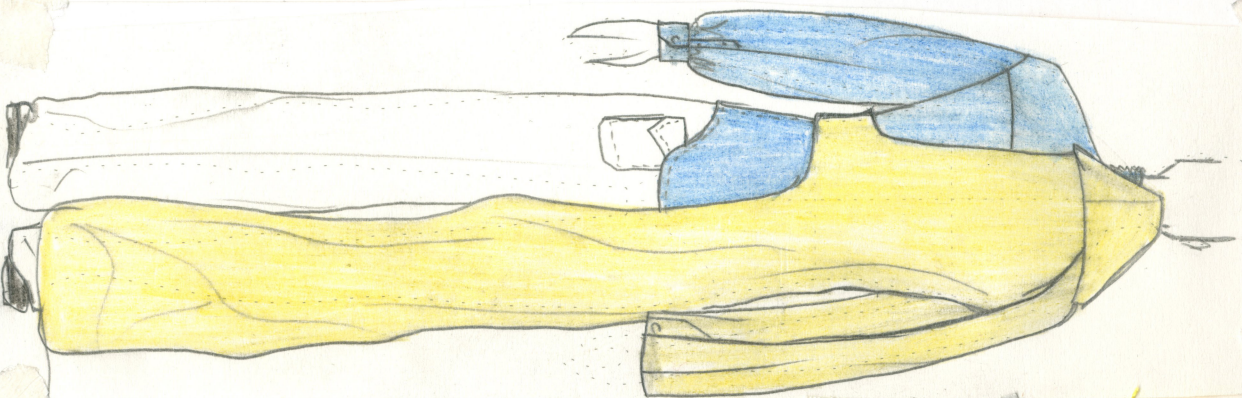
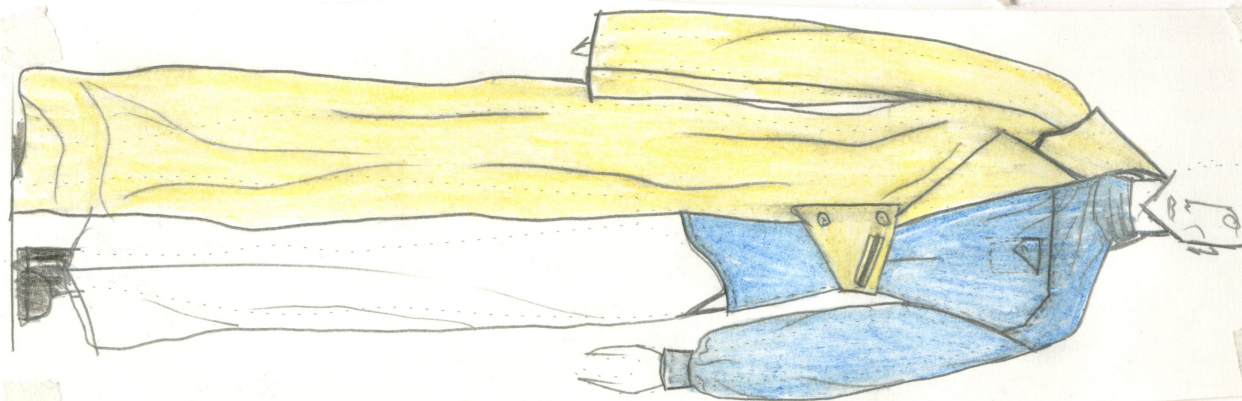
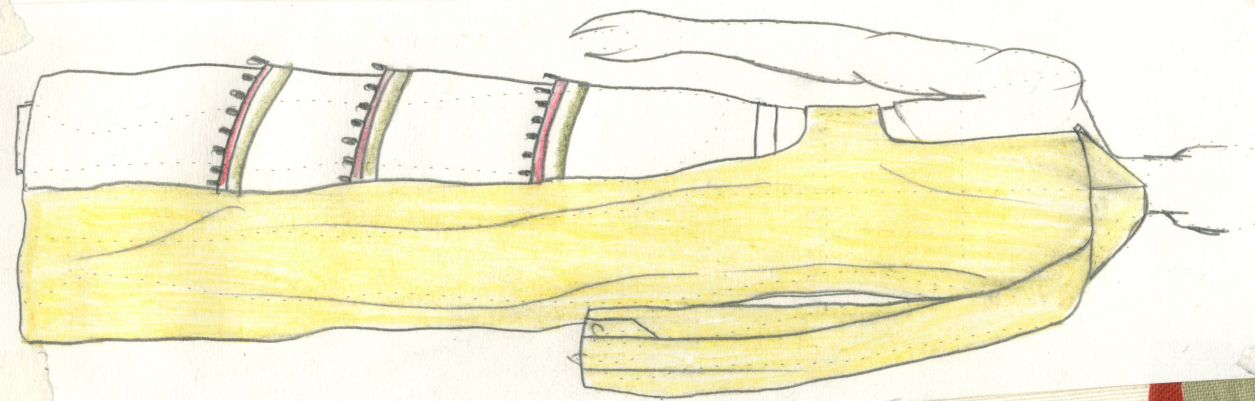
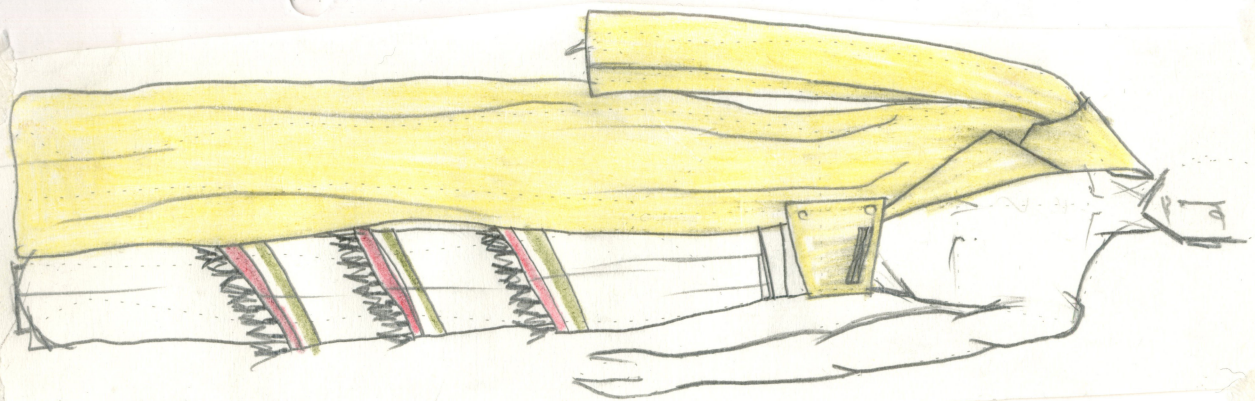




FINAL
FABRIC
BOARD

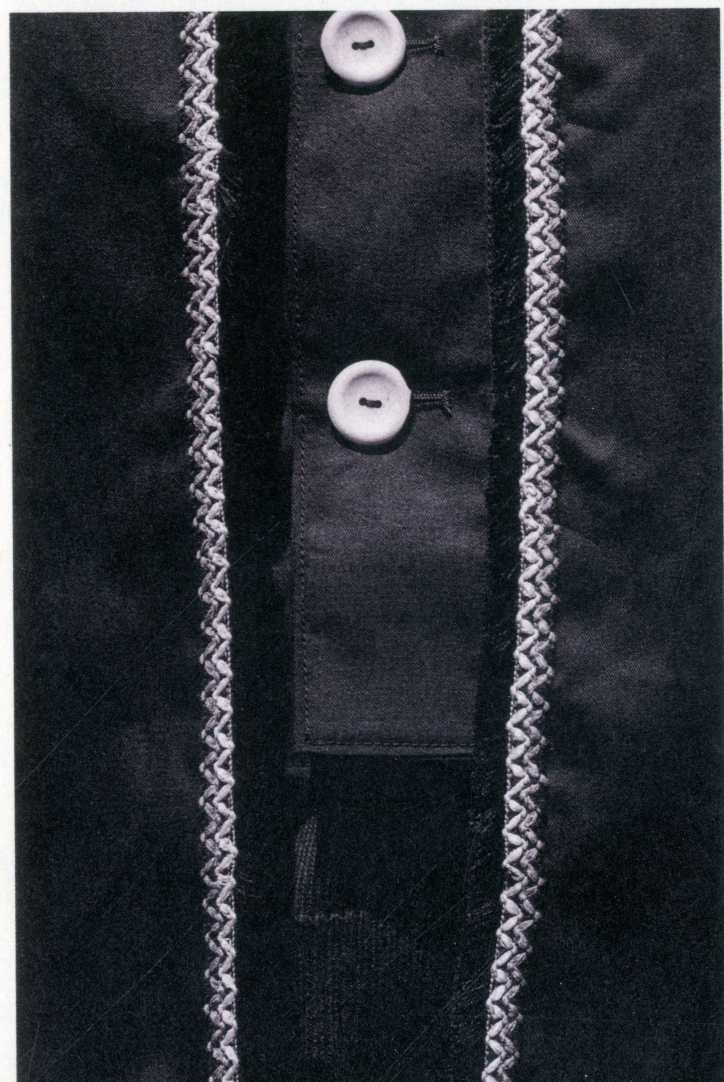






look 1:





look 2:



